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APRIL, 1941

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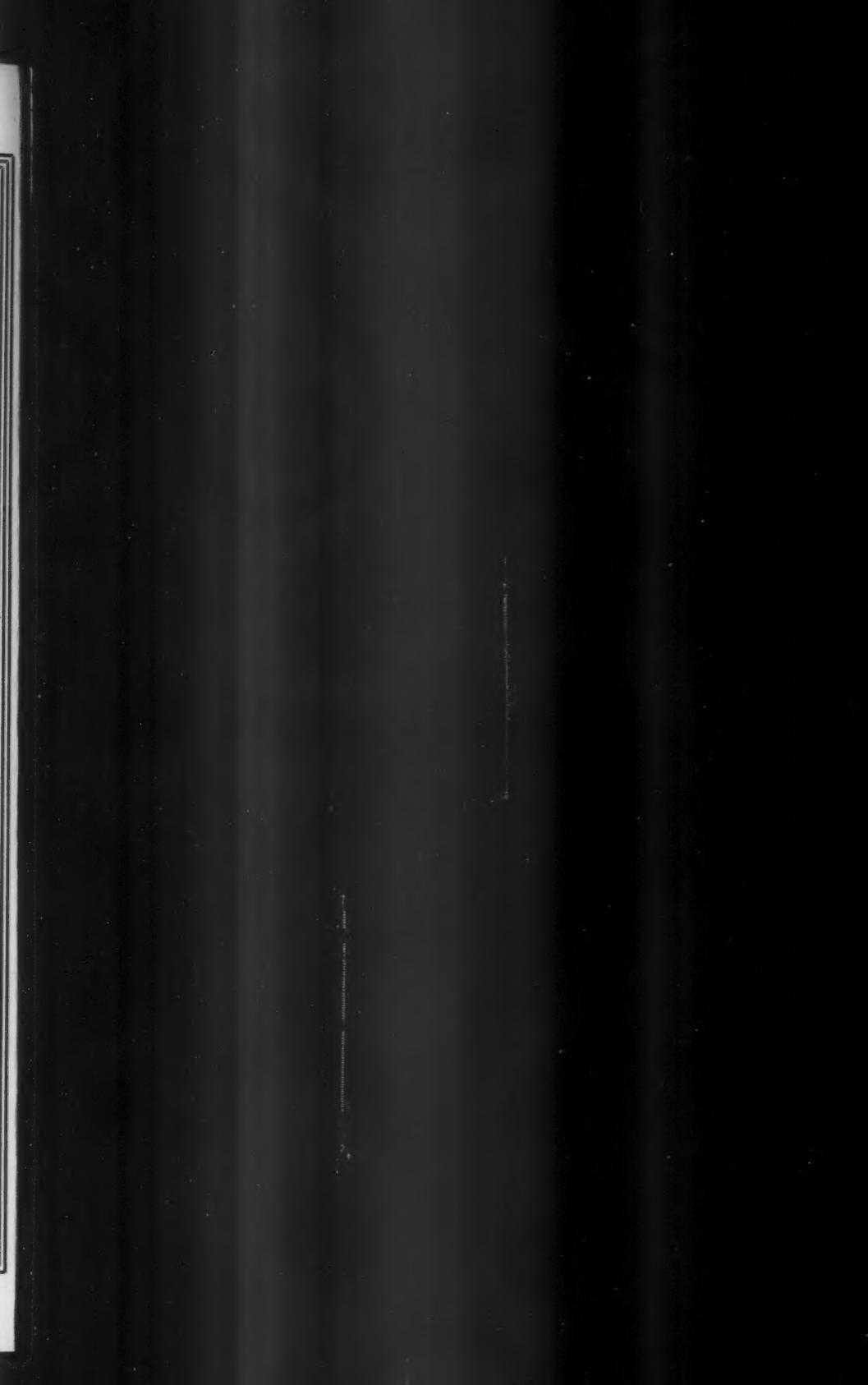
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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

VOL. II, NO. 3

AUGUST, 1941

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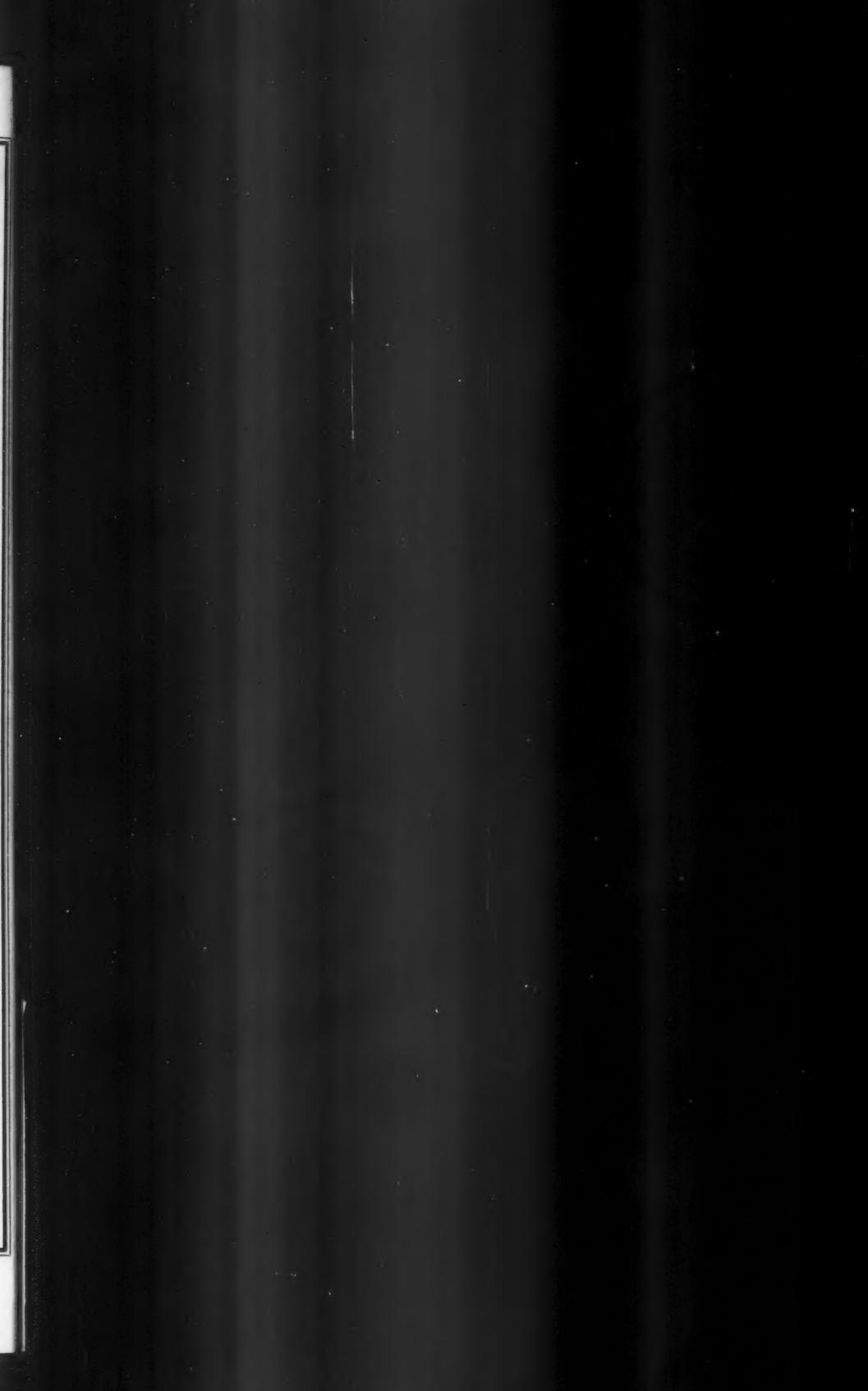
The day ... of reckoning

The next issue will mark the end of the second volume, and perhaps also of the life of a war-baby which came into the world with high hopes and plenty of good wishes. An appreciative press cannot compensate the Editor for an empty pocket, and in these hectic days it is imprudent for a private individual to continue to produce what the "musical" public as a whole has made abundantly clear it does not want. *This is no time for moralising, only for action.* **Will all those who are sufficiently interested in the future of**

THE MUSIC REVIEW
please write at once to the Editor guaranteeing
any sum not less than £1 towards the expenses
of volume three?

All letters will be acknowledged, and if we are able to carry on, a detailed balance-sheet for 1942 will eventually be issued to all guarantors.

... there is
NO TIME TO LOSE





The Eighteenth ISCM Festival

Held in New York—May 17th to 27th, 1941

IN spite of difficulties that at times seemed insurmountable, with obstacles within and without, and conditions which, short of actual war, could hardly have been worse, the ISCM Festival, 1940-41, has been brought to what those who were responsible for it may feel to be a successful conclusion. It was called the 1940-41 Festival because, in an attempt to maintain the tradition of an unbroken chain of annual events, an opening reception was held at the Hotel Sherry-Netherlands by the U.S. Section in December, 1940. This was attended by about two hundred and fifty guests, among whom were, besides the cognoscenti of New York's musical life, diplomatic representatives of those countries whose composers were to be heard on the forthcoming Festival programmes. Dr. Randall Thompson, Director of the Curtis Musical Institute of Philadelphia, made an address telling the history and aims of the Society and the tentative plans for the Festival.

The innumerable difficulties in the way can all be traced to three major causes: first, a kind of lethargy and defeatist attitude among the Section's members—a form of war-hysteria—that was the reason of our not fulfilling our promise of a festival in 1940; second, lack of money; and third, the wave of strikes which pervades this country and has spread even into the sacred precincts of Art. The American Society of Composers, Authors and Publishers, familiarly and alphabetically known as ASCAP, fell into dispute with the radio companies over performing fees and a strike was declared which has cramped the style of broadcasting programmes for many months, the embargo having been laid not only on the composer and his music, but his librettist, his publishers and their affiliates to the third and fourth generations of them that copyright. Of the thirty-six works that were chosen by the Jury, fifteen were for full orchestra, three for voice and piano, one for flute alone, three for piano solo, and the rest for various ensembles, two of which included singers. Only nine orchestral works could be given, the remaining six being prevented either by ASCAP or the impossibility of getting the parts from Europe or the permission for radio performance from the composer. This last is an unbreakable rule with the broadcasting companies. An amusing situation arose when the Wagenaar Triple

Concerto was announced to be played over the National Broadcasting Company; it was discovered that the composer, while still a boy in Holland, had for one year been a member of an affiliate of ASCAP. Wagenaar had forgotten the incident and had not paid dues for thirty years; but many cables were exchanged and the composer was obliged eventually to join the American Musicians' Union at a small initiation fee before being allowed to conduct his own work. However, with each of the three soloists—Georges Barrere, flute, Horace Britt, cello, and Carlos Salzedo, harp—being a leading virtuoso of his own instrument, and the composer conducting that marvellous orchestra assembled by the NBC for Toscanini, a superb and unforgettable performance resulted that completely counterbalanced the difficulties. There were one or two other instances of interference by the Union when non-union soloists, offering to perform without fee, were only permitted to do so by having a union member sitting on the platform to whom a fee was paid for doing nothing. When it became evident that there could be no hope of securing subsidies for the Festival, we decided to produce it through co-operation. And in this manner it has been accomplished.

A co-operative gesture brought a gift of \$1000 from ASCAP itself. Co-operation brought invitations from three of the most important radio companies to give concerts over their net-works, and a fourth consented to broadcast the opening speech of the Festival by James G. MacDonald, the former President of the Foreign Policy Association. Co-operation also brought us the freedom of four halls for chamber-concerts and the total expenses for two. These were the McMillen Theatre of Columbia University, the New York Public Library, the Museum of Modern Art, and the Chamber Music Hall of the Brooklyn Academy. The co-operation of the broadcasting companies gave us seven concerts, at four of which the festival audience was invited to attend in the studios of Columbia Broadcasting System and of National Broadcasting Company. These orchestral programmes were performed in the first case by the New York Philharmonic Orchestra and in the second by the NBC Toscanini Orchestra, composed of the finest personnel procurable. It also made possible for our composers an audience of millions over an entire continent. Another boon came from a reorganized periodical, *The Musical Record*, whose editors dedicated their first issue to the ISCM, printing in it the Festival programme with biographical notes about the composers. The magazine, 1500 copies of which were supplied to us at a small cost, was used as the official programme. Details follow:

FRIDAY, 16TH MAY, 1941. Opening Address, Mr. James MacDonald. Station WQXR, 5.00-5.15 p.m.

SATURDAY, at 7.30 p.m. Broadcast of Chamber Music. CBS Network. Piet Ketting (Holland). Three Sonnets from Shakespeare for Voice and Piano. Antoni Szalowski (Poland). String Quartet No. 3. Dorian String Quartet.

SUNDAY, at 3 p.m. Broadcast of Orch. Music. CBS Network. Benjamin Britten (Great Britain). *Les Illuminations*, for Tenor and Str. Orch. Henk Badings (Holland). Prelude to a Tragedy.

MONDAY, at 8.30 p.m. Chamber Music at McMillen Theatre. Paul Kadosa (Hungary). String Quartet No. 2. Gordon String Quartet. Stefan Wolpe (Independent). (a) Psalm 64; (b) *Isaiah*, Chapter 35, for Voice and Piano. Rene Leibowitz (France). Sonata No. 2 for Piano. William Alwyn (Great Britain). Divertimento for Solo Flute. Jerzy Fitelberg (Poland). String Quartet No. 4. Gordon String Quartet.

TUESDAY, at 10 p.m. Broadcast of Orch. Music. NBC Network. Bernard Wagenaar (U.S.A.). Triple Concerto for Flute, Harp, Cello and Orchestra.

WEDNESDAY, at 8.30 p.m. Chamber Music at New York Public Library. Matyas Seiber (Hungary). String Quartet No. 2. Roth Quartet. Viktor Ullman (Independent). Sonata for Piano. Anton Webern (Independent). String Quartet. Paul Dessau (Independent). *Les Voix de Paul Verlaine et Anatole France* for Voice, Piano, Harmonium and two Percussion. Artur Schnabel (Independent). Piano Piece in seven parts.

THURSDAY, at 9.30 p.m. Broadcast of Orch. Music. Mutual Broad. Sys. Bohuslav Martinů (Czechoslovakia). *Tre Ricercari*. Aaron Copland (U.S.A.). Music for Radio.

FRIDAY, at 8.30 p.m. Chamber Music at the Museum of Modern Art. Edward Cone (U.S.A.). Theme, Variations and Finale from Sonata for Violin and Piano. Russell G. Harris (U.S.A.). Three Songs, Op. 5; (1) Night, (2) Shore, (3) Blade. Salvador Contreras (Mexico). Piece for String Quartet. Galimir Quartet. Paul Nordoff (U.S.A.). Theme and Variations from Sonata for Cello and Piano. Emil Koehler (U.S.A.). String Quartet, Op. 8. Juan Carlos Paz (Argentina). Music for Trio (Clarinet, Trumpet and Alto Saxophone). Silvestre Revueltas (Mexico). *Musica de Feria*, for String Quartet.

SATURDAY, at 7.30 p.m. Broadcast of Chamber Music. CBS. Edmund Partos (Palestine). Concert for String Quartet. Dorian String Quartet.

SUNDAY, at 3 p.m. Broadcast of Orch. Music. CBS Network. Rudolfo Halffter (Mexico). *Overtura Concertante* for Piano and Orchestra. Willy Burkhard (Switzerland). *Hymnus*. Roman Palester (Poland). Small Orchestra.

TUESDAY, at 10 p.m. Broadcast of Orch. Music. NBC Network. Charles Naginski (U.S.A.). *Sinfonietta* for Chamber Orchestra. Goldoni (Mexico). "Piece for Orchestra".

Rosalie Housman, writing in the *San Francisco News*, says of the three chamber music concerts at Columbia University, New York Public Library and Museum of Modern Art:

"It is a decided pleasure to say that public response to these three events was immediate and generous. There were large audiences. . . . The city press came, listened and commented, each to his own taste. . . . At this first concert one heard European music, mostly by composers listed as 'Independents', which is the tactful rating given to musicians from Central Europe. It included music by Jerzy Fitelberg (Poland), whose too long quartet had interesting stretches; a piano sonata by the young Frenchman, Rene Leibowitz, which seemed too percussive and rather dull; Stefan Wolpe's two Psalms for voice and piano, savage, untamed music; William Alwyn's *Divertimento* for solo flute, which with simple straightforward English charm pleased the audience mightily. The quartet by Paul Kadosa, of Budapest, rather on the radical side, seemed the most significant work of this evening's music. . . . At the Fifth Avenue Public Library, where the crowded room was greeted by Dr. Carleton Sprague Smith, one heard for the first time echoes of European manners, as some of the music was definitely hissed. Practically the whole programme was made up of music by the 'Independents' and was of varying quality. There was music by Viktor Ullman; Paul Dessau's for voice, two pianos and percussion, which was conducted by the composer, and though it showed a certain power, the very instrumentation led to monotony; Matyas Sieber, a Hungarian, had his quartet hissed, though it divided the audience rather definitely; Artur Schnabel (the pianist), thirty-three minute long 'piano piece', and Anton Webern's quartet, a work which several years back, at its *première*, had amused me by its strange Schönbergian sonorities, but which now seemed the only significant work on the programme.

"At the third concert at the Museum of Modern Art, music of the Western Hemisphere came into its own. Strange to relate, it was Mexico that came off best in interest and in quality. The Americans represented were all young; only Paul Nordoff's name had a familiar sound, and one had heard finer music from his pen than the Cello Sonata. The other youngsters, Edward Cone, Russell G. Harris, and Emil Koehler, all know their mediums, but seem only on the threshold. One hopes they develop steadily. Juan Carlos Paz, of the Argentine, had the most *outré* work of the whole festival, a trio for trumpet, alto saxophone and clarinet; its musical lines seemed unamalgamated. Mexican contributions were by Salvador Contreras and Silvestre Revueltas. The former's quartet was interesting and rich in ideas, and the latter's *Musica de feria*, utilizing novel harmonies and colour, was also

rewarding. One can safely express the hope that these will soon be heard here again. All in all the music was given excellent performances".

On Saturday evening a meeting of Delegates to the Festival convened at the Hotel Sherry-Netherlands, New York City, at 6.30 p.m., Roger Sessions presiding. These were twenty-four in number, representing twenty-two countries. The Delegates from the Americas had been invited by the U.S. Section, but those from other parts of the world were appointed through their embassies in U.S.A. in response to messages from Edwin Evans, the ISCM President. Following is a list of the Delegates: Argentina, Alejandro Shaw; Australia, Mrs. Stanley Bate; Austria, Ernst Krenek; Belgium, Desiré Defauw; Brazil, Ezilio Castro de Silva; Canada, Reginald Stewart; Cuba, Joaquin Nin-Culmell; Czechoslovakia, Bohuslav Martinu; Ecuador, Ricardo Romero; Free France, Yves Tinayre; Great Britain, Sir Robert Mayer and Benjamin Britten; The Netherlands, Emile Enthoven; Hungary, Bela Bartók; Mexico, Jose Limantour; Norway, Christian Schott; Palestine, Dr. Emil Hauser; Panama, A. Saint-Malo; Poland, Felix Labunski and Dr. Karel Rathaus; Sweden, Sigurd Rascher; United States, Roger Sessions; Venezuela, Juan Lecuna; Yugoslavia, Zlatko Balokovic.

At 7.30 p.m. the Delegates were invited into another room to listen to a broadcast of the Chamber Music Concert over the CBS Network on which the work of Partos from Palestine was performed. At 8 o'clock a dinner was given in honour of the Delegates and the International Jury. One hundred guests were present. There were no formal speeches, but each country was toasted by the President, the delegate responding. Several telegrams of congratulation were read, including one each from Stravinsky and Toscanini. At 10.30 the Delegates re-convened, adjourning finally at 11.50 p.m., having appointed a Committee composed of Messrs. Sessions, Smith, Copland, Nin-Culmell and Defauw to choose the place of the next festival, for which there were four or five invitations. The Jury chosen for next year is Copland, Milhaud, Bartók, Chavez—and a fifth to be appointed by the country of the festival.

DOROTHY LAWTON,
Vice-President, U.S. Section.

Hugo Wolf's Posthumous Works

*Preceded by some general remarks on the publishing
and performing of posthumous works*

BY

A. ABER

I

THERE is hardly anything more defenceless than an unpublished manuscript left by a composer at his death. During his lifetime no other person has any rights in it; without the composer's consent it may not be published; not a note may be altered nor may anyone perform it. The copyright law in all civilized countries begins to operate at the time of the making of the first sketch of a work, giving the composer the exclusive right to determine what may or may not be done with his manuscript. It is true that "protection" continues after his death, but it is in the form of protection in favour of his heirs, and in no country does the copyright law include a clause binding the heirs to respect or even to attempt to ascertain the intentions of the deceased concerning his work. The law blindly protects any and every form of publication or performance that the heirs may choose, even where definite proof exists that the composer would never have given his permission.

This state of affairs seems to be not only unsatisfactory but dangerous, and so it is in cases where a manuscript falls into the hands of heirs who have but little appreciation of the artist's point of view and whose only aim is to turn the inherited work of art as quickly and as profitably as possible into material values. We hope that cases such as this are the exception. The danger of misinterpreting a composer's intentions exists, however, even where the heirs regard their inherited property as a serious responsibility, as errors of judgment are only too easy to make in spite of the most careful preparatory work:

There are, of course, posthumous works about which one need not have any doubts. The word "posthumous" in these cases means literally only "published after the death of the composer". No one would, for instance, doubt the authenticity, for the reason that they were posthumous publications, of some of the later Beethoven string quartets, of a number of Schubert's symphonies, or of some

works by Mendelssohn, Chopin and Schumann. The same applies in all cases where we may assume as certain that the composer himself regarded his work as finished and fit for publication or performance. Biographical facts, letters to friends, correspondence with publishers or with other artists provide proof which leaves no doubt. It is not the intention to deal here with posthumous works of this kind. This article is concerned only with cases where the circumstances in which the manuscript was left by the composer are less clear and the responsibility resting on those who undertake to publish or perform the work therefore a heavy one.

The case is still relatively simple where publication only is involved and actual performance is not contemplated. The musicologist would of course wish everything printed note for note as the composer had left the manuscript. It is then considered very fortunate if sketches are discovered, or first, second or third versions which permit of an insight into the composer's manner of working and show how, after various attempts, he finally decides on the form in which to express an idea which has, perhaps, occupied his mind for years. Even if in endeavouring to attain his ideal in the expression of his idea, he never completes the work to the extent that he would have given permission for its publication or performance, we delight in accompanying the composer on his way as far as it has taken him. We appreciate the fact that by the publication of such a work all those engaged in research are enabled to form their own opinions about it and to take part in any relevant discussions, which would otherwise remain the privilege of the few who might be lucky enough to have an opportunity of examining the original manuscript. As musicologists, therefore, we should wish all publications to be an exact rendering of the original manuscript, without the addition of any notes or signs by editors, arrangers or revisers. The publication of a posthumous work for the purpose of literary study only is accordingly a fairly simple task. It is, however, an entirely different proposition when it is intended to present the work to the public in a form which the composer himself would finally have given it. It is here that the work of a publisher who realises the cultural importance of his task begins. He should, in the first place, advise the owners of the copyright on their choice of an editor or arranger and, if necessary, the author of an explanatory preface to the publication. Thus the only means of counteracting the misuse of a posthumous publication, possible through the regrettable gap in the copyright law mentioned earlier in this article, lies in the hands of the publisher. A serious publisher who

is aware that his responsibility does not end when he has complied with the legal requirements, will take steps to ensure that no harm shall be done by publication. As a matter of fact, technical possibilities exist which enable a publisher to combine the requirements of a publication for reference purposes, as described above, with those of a publication for practical use. Unfortunately, up till now, very little advantage has been taken of these possibilities. I refer particularly to the very simple typographical method of distinguishing by means of two different sizes of notes and type, which portion of the printed music represents the composer's manuscript and which has been added by the arranger, editor, reviser or whatever the contributor in question was called. If, after the war, another International Publishers' Congress is convened, I shall raise this question for discussion and try to bring about a resolution binding all publishers to use this method of production in the case of posthumous works. I even go so far as to hope that in this way, possibly through the Berne head office of the Copyright Convention, the legislature in all countries may be influenced towards an enforcement by law of this method of publication. This is the only means to my knowledge by which the manuscript of a deceased composer can be prevented from being distorted, either intentionally or through carelessness or ignorance. In any case, it would enable musicologists as well as practical musicians to judge whether the additions to the original manuscript are appropriate in style or not. The latter case, however, involves a legal problem. Supposing for instance that a conductor was of the opinion that an arranger had failed to complete a posthumous opus in the best manner possible, he would still, even the most competent musician with an outstanding international reputation, not be authorized to produce the work in his own way without first obtaining the consent of the owner of the copyright. The arrangement is protected by law similarly to an original work, irrespective of merit.

An international regulation regarding the publication of posthumous works by the above-mentioned method would be a big step forward, but even then the problem would not be completely solved. It is at least as important to find a generally accepted rule for the performance of the works in question. An interested audience are entitled to know exactly what is being played to them. They cannot possibly distinguish between original portions of the music and arranged ones, nor can they know what was the composer's own attitude towards the work. A remark, therefore, on the programme, such as "opus posthumous; arranged by . . ." is no

more informative than on the printed copy of the music. Performers should make it a rule to describe such works in detail and help their audience to understand the situation which in each case is probably a different one. No harm can then be done by a performance even if it is not one of which the composer himself would have approved. The failure to give the necessary information, however, may justly lead to an accusation of misrepresentation against the performer. I do not advocate that works with which a composer lost contact and which he even condemned in later years should not be performed at all, any more than one would expect an architect to pull down a building which he had designed before his power had reached its highest point. Possibly we ourselves, further removed from the work and its period, are better judges than the composer. But even so, it should be a rule that the audience are informed of the circumstances, if it is only possible through the death of a composer to perform a work which he himself was determined not to publish or perform during his life time. On the other hand, it should be borne in mind that many a time a composer has decided, after the first performance of a work, not to have it published, so that the fact that performance had taken place during the composer's life time is not in itself a proof that he would have agreed to its publication.

II

I have begun with these general remarks on the publishing and performing of posthumous works so that the reader who sees my point will more readily follow the investigations which I propose to make with regard to the works in question by Hugo Wolf. I believe that Wolf's posthumous works represent a particularly characteristic case for the demonstration of the difficulties arising when there are no fixed rules governing the publication of such works.

Wolf's case is by no means a bad one, as his manuscripts fortunately came into the hands of heirs who realised the uniqueness of his personality and the outstanding value of his works. He was, in fact, more fortunate in that respect than many composers. The hard and continuous struggle of Wolf's friends for a more widespread appreciation of his art led to the early foundation of a society for the promotion of his interests called the *Hugo Wolf-Verein*, of Vienna. When his tragic illness put an end to his artistic activity, this society undertook the administration of his entire estate, including not only the manuscripts found in his possession at that time but also those which might be in the possession of friends or other artists.

The history of the *Hugo Wolf-Verein* was written by Dr. Heinrich Werner, the society's secretary (*Schriftführer*). It was published in 1922 by the *Gustav Bosse Verlag*, Regensburg, the full title of this very important publication being *Der Hugo Wolf-Verein in Wien. Sein Verhältnis zu dem Meister, sein Kampf für dessen Kunst und seine Gesamttätigkeit. Dargestellt und mit zahlreichen Dokumenten belegt von Heinrich Werner*. (This work will be referred to as "Werner" in the footnotes of this article.) In the preface Dr. Werner emphasizes the value of the book in connexion with Wolf research and claims that no biography of the composer can be complete or even accurate which does not duly consider its contents and the conclusions arrived at.¹ Unfortunately the book was published much too late to enable Wolf's main biographers to make use of it. Decsey's fundamental work in four volumes appeared from 1903 to 1906 (Vol. I, 1903; II, 1904; III, 1904; and IV, 1906.) and Newman's English biography in 1907. As no editions of the works of either of these two writers appeared later than Werner's "History", they could not of course make use of the information contained in it. Newman's biography was never reprinted, so that at present there is, to the best of my knowledge, no English book on Wolf available. Decsey's work reappeared only in a very much shortened version.

The scope of this article is not wide enough to ascertain the justification of Werner's claim concerning purely biographical facts. Of interest to us is only the activity of the *Verein* in publishing Wolf's posthumous works, and in this respect Werner's book, although not quite without error, is certainly a most valuable source of information, of which, so far, exhaustive use has not been made.

A fundamental fact, significant of the attitude of the *Verein* towards Wolf's life work as a whole and towards his posthumous works in particular, impresses itself on the reader of Werner's book. Wolf's "epoch making life work" was considered already completed by the *Verein* at the time its activities started.² This clearly indicates that the *Verein* wished to include in this "epoch making life work" only the songs and the opera which were then already published. It was therefore only by united urging on the part of publishers and artists that the *Verein* could be persuaded to publish the posthumous works at all.³ The main reason for the society's reluctance apparently was the conviction of the responsible members of the committee and their musical advisers, in agreement with

¹ Werner, p. 7.

² *Ibid.*, p. 92.

³ *Ibid.*, p. 136.

Wolf's own opinion, that nearly all the manuscripts in question would have to be revised before going to press,⁴ and it was not easy for the *Verein* to decide on a step which involved the appointment of a staff of artistic collaborators whose own work and whose attitude towards Wolf seemed sufficient guarantee that the work would be carried out as the composer would have wished it. The task of finding such arrangers, editors, revisers or whatever they were called according to the type of work done by each, was a difficult one requiring utmost care, as all concerned knew how sensitive Wolf had been and how ready to take offence at the slightest suggestion that a single note of his might be altered. On the other hand, however, enough evidence existed that the composer himself had always realized that a thorough revision and a certain amount of completion would be necessary in connexion with the works in question, which, it must be borne in mind, either belonged to a period which Wolf had outgrown or represented first steps in musical categories other than song, the latter applying particularly to orchestral works or those with orchestral accompaniment. No one familiar with the score of the *Corregidor* would doubt that Wolf had mastered "the secrets of the band room"⁵ as Richard Strauss once told a composer to do before attempting an orchestration. But having acquired his knowledge of orchestration by self-tuition and not being subsequently in regular contact with an orchestra, Wolf had to make a great effort to reach that stage of proficiency. We must never forget that the posthumous orchestral works of Wolf give us a picture only of his progress and not of the height of his attainments.

III

The group of men chosen after long and careful consideration by the *Hugo Wolf-Verein* to help in the publication of the posthumous works was made up of a number of well known musicians, of whom a short description is now given for the benefit of readers who may not be familiar with the musical history of Vienna at the beginning of this century. First of all, there was Professor Ferdinand Foll, who belonged to Wolf's most intimate circle of friends. He was an excellent pianist and it was thought by all the Wolf community that no better accompanist to Wolf's songs could be found.

⁴ Werner, p. 68.

⁵ "Die Geheimnisse des Stimmzimmers", meaning the room in which the members of the orchestra tune their instruments before taking their places on the platform.

There were furthermore the famous conductors, Hofkapellmeister Joseph Hellmesberger (the younger), at that time conducting the Vienna Philharmonic Concerts, and, in an advisory capacity, Professor Ferdinand Löwe, conductor of the State Academy of Music. Finally there were the Viennese musicians, Professor Eugen Thomas, conductor of the Vienna *a cappella* choir, and Joseph Schalk, a prominent teacher of the piano. Two well known German musicians completed the "committee", as this illustrious gathering may be called. These were Willibald Kähler, the Mannheim conductor who had long been in close connexion with Wolf and his art, and Max Reger. The latter's prominent part in the publication of a number of Wolf's posthumous works has been particularly stressed in Werner's book,⁶ and with reason. I have not been able to trace any personal connexion between Wolf and Reger, and the latter was at no time a member of the *Hugo Wolf-Verein*. It was genuine and deep admiration for Wolf and his works which alone made him take the active part he did in the publication of more than one of Wolf's posthumous works. In the *Musical Times* (February, 1941) I gave a complete list of Reger's arrangements of works by Wolf, comprising not only the posthumous works but giving evidence of endeavours to popularize by means of special arrangements certain songs which had already appeared during Wolf's life time. Reger was also the author of an article on Wolf's posthumous works in the *Süddeutsche Monatshefte* (No. 2, 1904), revealing much enthusiasm and fighting spirit but unfortunately of little value for our present investigations, as Reger does not mention a word of the editorial work done by himself nor even give the names of any of the other editors. Werner's book in this respect is of course a great deal more prolific, but it gives no more detailed and definite information as to what work the different editors did than can be gained from the copies of the music. Moreover, the story of the publication of Wolf's posthumous works appears twice in his book, once in Werner's own narrative⁷ and again in a report by Dr. Michael Haberlandt,⁸ the president of the *Verein*, on its activities. Unfortunately the two reports do not agree in all points.

The following is a comparison of the reports of Werner and Haberlandt with one another and at the same time with details from the official German musical bibliography published by Hofmeister, as they appear on the copies of the music concerned. It must be pointed out that only the last (Hofmeister) column

⁶ Werner, p. 72.

⁷ *Ibid.*, p. 68.

⁸ *Ibid.*, p. 134.

shows the legal position of these works in the countries of the Berne Convention. They are protected for the arranger unless it can be proved in court that his work is not of sufficient importance to justify the granting of a copyright.

The list does not include *Manuel Vegas*, the fragment of an opera at which Wolf was working when his mental breakdown put an end to all his artistic activity. This fragment, the vocal score of about half of the first act, was published, together with the complete libretto, by Moritz Hörmann in 1902, when Wolf was still living. It therefore does not belong to his posthumous works in the strict sense of the word; besides, an arranger was never needed nor mentioned. The published part of the work is identical throughout with Wolf's manuscript.

TITLE OF WORK	ARRANGER ACCORDING TO		
	WERNER	HABERLANDT	HOFMEISTER
1. Music to the play, <i>Das Fest auf Solhaug</i> , by H. Ibsen.			
Full score	Ferdinand Foll	No arranger	No arranger
Piano score	Ferdinand Foll	No arranger	Ferdinand Foll
2. <i>Penthesilea</i> , Symphonic poem for full orchestra.			
Full score	J. Hellmesberger	J. Hellmesberger	J. Hellmesberger
Piano duet	Max Reger	Work not mentioned	Max Reger
3. String Quartet in D minor.			
Score	J. Hellmesberger	No arranger	No arranger
4. <i>Italian Serenade</i>			
(a) for string quartet ..	No arranger	Described as for string orchestra	No arranger
(b) for small orchestra ..	Max Reger	No arranger	Max Reger
(c) piano duet	Max Reger	Work not mentioned	Max Reger
5. <i>Christnacht</i> , hymn for full orchestra, soli and mixed voices.			
Full score	Ferdinand Foll	Ferdinand Foll	Max Reger
Vocal score	Ferdinand Foll	Ferdinand Foll	Ferdinand Foll
6. Six Sacred Songs (poems by Eichendorff)			
No. 1. <i>Aufblick</i>			
No. 2. <i>Einklang</i>			
No. 3. <i>Resignation</i>			
No. 4. <i>Letzte Bitte</i>			

TITLE OF WORK		ARRANGER ACCORDING TO	
	WERNER	HABERLANDT	HOFMEISTER
No. 5. <i>Ergebung</i>			
No. 6. <i>Erhebung</i>			
For mixed voices	..	Eugen Thomas	Eugen Thomas
For male voices	Max Reger	Work not men- tioned
7. <i>Lieder aus der Jugendzeit.</i>			
For voice and piano ..	No arranger		Ferdinand Foll
No. 1. <i>An ***</i>			
No. 2. <i>Wanderlied</i>			
No. 3. <i>Traurige Wege</i>			
No. 4. <i>Nächtliche Wanderung</i>			
No. 5. <i>Das Kind am Brunnen</i>			
No. 6. <i>Ueber Nacht kommt still das Leid</i>			
No. 7. <i>Ich stand in dun- keln Träumen</i>			
No. 8. <i>Das ist ein Brausen und Heulen</i>			
No. 9. <i>Wo ich bin, mich rings umdunkelt</i>			
No. 10. <i>Aus meinen gros- sen Schmerzen</i>			
No. 11. <i>Es war ein alter König</i>			
No. 12. <i>Ernst ist der Frühling</i>			
Published separately: <i>Bescheidene Liebe</i>			
8. Songs for Voice and Orchestra.			
Nos. 1-6	Willibald Kähler	Ferdinand Foll	No arranger
No. 1. <i>Prometheus</i> ..		(22 songs men- tioned, but with- out titles)	
No. 2. <i>Der Rattenfänger</i>			
No. 3. <i>Anakreons Grab</i>			
No. 4. <i>Wo find' ich Trost</i>			
No. 5. <i>Gesang Weyla's</i>			
No. 6. <i>Gebet</i>			
Nos. 7-20	No arranger	Ferdinand Foll	No arranger
No. 7. <i>An den Schlaf</i>			
No. 8. <i>Auf ein altes Bild</i>			
No. 9. <i>Denk' es o Seele</i>			
No. 10. <i>Er ist's</i>			
No. 11. <i>Harfenspieler I</i>			
No. 12. <i>Harfenspieler II</i>			
No. 13. <i>Harfenspieler III</i>			

TITLE OF WORK	ARRANGER ACCORDING TO		
	WERNER	HABERLANDT	HOFMEISTER
No. 14. <i>In der Frühe</i>			
No. 15. <i>Karwoche</i>			
No. 16. <i>Mignon</i> (1st version)			
No. 17. <i>Mignon</i> (2nd version)			
No. 18. <i>Neue Liebe</i>			
No. 19. <i>Schlafendes Jesuskind</i>			
No. 20. <i>Seufzer</i>			
9. <i>Dem Vaterland</i>			
Hymn for male voices and orchestra .. .	No arranger	No arranger	No arranger
10. Transpositions of selected songs (no titles given) .. .	Work not mentioned	Joseph Schalk Ferdinand Foll	Ferdinand Foll

Dr. Werner in his book expressed the hope that this first series of Wolf's posthumous works would be followed by other publications of the kind,⁹ but it was not considered advisable by the *Hugo Wolf-Verein* to publish further ones before the Wolf community had greatly increased and the appreciation of the composer's work had become widespread enough to justify bringing such works before the public. The *Verein* was never able to undertake the publication of further posthumous works. It was dissolved in 1905, although the final winding up did not take place until early in the following year. Nevertheless, Werner's wish was fulfilled later, and here we have a list of further posthumous works by Wolf in their chronological order of publication. The titles are given as they are worded in the official "Hofmeister".

1927.

Liederstrauß.

7 Gedichte aus dem Buche der Lieder v. H. Heine (Sommer 1878). Für Gesang mit Pianoforte. No. 1. Sie haben heut Abend Gesellschaft. No. 2. Ich stand in dunklen Träumen. No. 3. Das ist ein Brausen und Heulen. No. 4. Aus meinen grossen Schmerzen. No. 5. Mir träumte von einem Königskind. No. 6. Mein Liebchen wir sassen beisammen. No. 7. Es blasen die blauen Husaren.

Köln, Verlag von Tischer & Jagenberg.

1936.

Nachgelassene Werke, vorgelegt v. Rob. Haas und Helmut Schultz.

I. Folge: Lieder mit Pianoforte-Begleitung, herausgegeben von H. Schultz.

Heft 1. Elf Jugendlieder (für mittlere Stimme). (English version by A. H. Fox Strangways.) Ein Grab (P. Günther). Andenken (F. von

⁹ Werner, p. 72.

Matthisson). Ständchen (Th. Körner). Der Schwalben Heimkehr (K. Herloszsohn). Knabentod (F. Hebbel). Liebesfrühling (Hoffmann v. Fallersleben). Auf der Wanderung (Hoffmann v. Fallersleben). Ja, die Schönst, ich sagt es offen (Hoffmann v. Fallersleben). Nach dem Abschiede (Hoffmann v. Fallersleben). Gretchen vor dem Andachtsbild der Mater dolorosa (Goethe). Anhang: Ghasél (A. v. Platen-Hallermund).

Heft 2. Elf Lieder nach Gedichten von Heine und Lenau (für höhere Stimme). (English version by A. H. Fox Strangways.) Mädchen mit dem roten Mündchen (Heine). Du bist wie eine Blume (Heine). Wenn ich in deine Augen seh (Heine). Neue Gedichte (VIII): Spätherbstnebel, kalte Träume (Heine). Neue Gedichte (IX): Mit schwarzen Segeln (Heine). Neue Gedichte (XI): Sterne mit den goldenen Füsschen (Heine). Neue Gedichte (XII): Wie des Mondes Abbild zittert (Heine). Abendbilder (Lenau) Herbstentschluss (Lenau) Frage nicht (Lenau) Herbst (Lenau).

Heft 3. Acht Lieder nach Gedichten von Mörike und Eichendorff (für höhere Stimme). (English version by A. H. Fox Strangways.) Suschens Vogel (Mörike). Die Tochter der Heide (Mörike). Nachruf (Eichendorff). In der Fremde (I): Da fahr ich still im Wagen (Eichendorff). In der Fremde (II): Ich geh durch die dunklen Gassen (Eichendorff). In der Fremde (VI): Wolken, wälderwärts gegangen (Eichendorff). Rückkehr (Eichendorff). Die Kleine (Eichendorff).

Heft 4. Sieben Lieder nach Gedichten von Rob. Reinick, für höhere Stimme. (English version by A. H. Fox Strangways.) Wohin mit der Freud?—Liebchen, wo bist du?—Nachtgruss.—Frühlingsglocken.—Ständchen.—Liebesbotschaft (endgültige Fassung).—Frohe Botschaft.—Anhang: Liebesbotschaft.

1937.

II. Folge.

Heft 1. Zwei Orchesterlieder aus dem "Spanischen Liederbuch": Wenn du zu den Blumen gehst (P. Heyse). Wer sein holdes Lieb verloren (Em. Geibel). Vollständig nach dem Original vorgelegt von R. Haas. English version by A. H. Fox Strangways.

III. Folge. Instrumentalwerke. Teil 2.

"Penthesilea".

(Symphonische Dichtung für grosses Orchester.) Vollständig nach dem Original vorgelegt von Rob. Haas. Leipzig, Musikwissenschaftlicher Verlag.

Only a cursory glance through Werner's list of posthumous publications is needed to show that he made no attempt to distinguish between works which had, perhaps, required only a few finishing touches and others which were the arranger's work from beginning to end. The list includes *Dem Vaterland* and the string quartet version of the *Italian Serenade*, the only two works with the remark "no arranger" applying to the entire work and therefore undoubtedly Wolf's own manuscript throughout. It contains also the piano duets from *Penthesilea* and *Italian Serenade*, of which not

even a sketch by Wolf could be found, and which are Reger's work entirely. Between these two extremes there are of course countless possibilities as to what may have been the arranger's work in each particular case. There is, however, one assumption that may be ruled out completely, and that is, that any of the arrangers whose names appear in the official "Hofmeister" as well as on the copies of the music, did no more than read the proofs. No publishing house of standing would permit the name of a collaborator, however famous, to appear on a piece of music as arranger, editor or reviser, if that was all the work involved. Werner's book furthermore contains other very material proof of the nature of the work done by the arrangers of the posthumous works. In the published accounts of the *Verein* during the years it existed, we find the following illuminating entry for 1903¹⁰:

"Fees paid to artists, arrangers of the posthumous works,
etc. K.5436."

This sum of Austrian crowns is quite a respectable one, and as the reading of the proofs was undoubtedly paid for by the publishers, it represents an additional payment made by the *Verein* to the arrangers for work which must have been of an important nature.

IV

The fact that, not having the manuscripts at our disposal, we are unable at present to come to a final conclusion as to the nature and extent of the arranger's work in each particular case (except in the case of the *Penthesilea*, of which the original version has meanwhile been published), need not by any means discourage us when proceeding with our investigations for the purpose of ascertaining the manner in which Wolf's posthumous works ought to be performed. I do not propose, however, to make much further comment on works which either are without doubt Wolf's own version from beginning to end or whose case is so clear that a remark in the programme to the effect that the work is posthumous, and giving the arranger's name, would prevent any misconception. I shall therefore only briefly mention the following few points. Apparently the work done by the younger Hellmesberger on the D minor string quartet was negligible, and as his name, mentioned by Werner, was dropped when the work was published, performers of the quartet are under no obligation whatever to have his name printed in the

¹⁰ Werner, p. 163. "Honorare an ausübende Künstler, Bearbeiter der Nachlasswerke, etc".

programme. The same refers to Willibald Kähler in the case of the first six songs with orchestra (No. 8 in the above list). The vocal scores and song editions by Ferdinand Foll also present no problems. In the case of the *Six Sacred Songs*, it should be borne in mind and appropriately announced in the programme that the version for mixed voices is Wolf's own and only "arranged for concert use" (*eingerichtet für den Konzertgebrauch*) by Eugen Thomas, whereas the version for male voices is written entirely by Reger, just as Reger's piano duet arrangements of the *Italian Serenade* and *Penthesilea* are wholly his own.

There remain the three works *Penthesilea*, *Christnacht* and *Italian Serenade* to be considered. In all of these works the orchestra plays an important rôle. It has already been shown above that the subject of Wolf as orchestrator is a delicate one and that the question of whether these works ought to be performed, and if so in what form, is not easy to answer.

A fundamental point which we should bear in mind is the fact that Wolf himself was apparently opposed to any such performances. On occasions in the later years of his career, when asked whether he had any orchestral works to offer, he either answered in the negative (as in his letter to Faisst of 17th September, 1898) or else he recommended the Prelude and the Interlude from his opera *Der Corregidor*. It is most significant that the *Hugo Wolf-Verein*, whose purpose it was to promote Wolf's interests in every possible respect, never risked a performance of his orchestral works as long as he was still living. When Gustav Mahler, wishing to perform one or two of Wolf's orchestral works at the Vienna Philharmonic Concerts, asked the *Verein* for manuscripts, he was given only the scores of some of the songs with orchestral accompaniment, and even these were not performed at the time.¹¹

The symphonic poem *Penthesilea*, written in 1883, has its place chronologically at the head of this group of works, and is perhaps the most interesting case of the three, in view of the availability of Wolf's original version, the *Urtext*, published in 1937. A comparison of the *Urtext* with the version published in 1903 by Josef Hellmesberger shows that Hellmesberger rounded off the score by softening Wolf's striking and sometimes ear-splitting orchestration, and that he considerably shortened the work. The difference between the two versions is so conspicuous that when the *Urtext* was performed for the first time it caused quite a sensation. Critics

¹¹ Werner, p. 40.

enthusiastically welcomed the fact that at last the real *Penthesilea* had been performed and declared that in future this version only should be heard in the concert halls.¹² In an article by Frank Walker in the *Musical Times* (May, 1941, page 181), the author does not hesitate to describe Hellmesberger's version as "corrupt".

The publication of Wolf's original version is, from the musicologist's point of view expressed at the beginning of this article, a very valuable acquisition, enabling us, as it does, to form an opinion of the stage of artistic development reached by the composer in 1883. If, therefore, the purpose of a performance of the work is to give an idea of the progress Wolf had made at that time, it must, of course, be given in its original form. The matter takes on a different aspect when we think of Wolf's own opinion of the work. As is well known, Wolf had hoped to have it performed three years after its completion, by the Vienna Philharmonic Orchestra under Hans Richter. A rehearsal took place, which was probably the most humiliating experience in Wolf's life. The orchestra did not take the work seriously and the rehearsal could hardly be brought to an end for the general laughter. Wolf was furious and blamed Richter and his orchestra for everything. Later, however, he seemed to view the matter in a different light, for, when in 1894 his friend Grohe of Mannheim had hopes of obtaining a performance of *Penthesilea*, Wolf wrote to him: (letter to Grohe, 24th September, 1894)¹³: "I can only repeat what I told you in Matzen: that I don't consider the music up to standard, and that for that reason I do not think a performance of it desirable. I should be raging against my own flesh and blood by consenting to a performance of the piece in question, and you cannot expect me to do that".

Werner describes the publication of the *Penthesilea* as follows: "The history of this work, well loved by Wolf and the cause of so much worry to him, is well known. It is true that it was an early composition, too incomplete for publication. But it would have been inexcusable to withhold from the public this work of budding genius, so rich in beauty and ideas. A revision of the score was undoubtedly necessary. It was entrusted to the then conductor of the Vienna Philharmonic Concerts, Hofkapellmeister Joseph

¹² Compare the report in the supplementary volume to Grove's Dictionary, article *Hugo Wolf*.

¹³ "Ich kann Ihnen nur wiederholen, was ich Ihnen schon in Matzen sagte: dass ich die Musik zur *Penthesilea* nicht für vollwertig erachte, dass mir also eine Aufführung derselben durchaus nicht erwünscht sein kann. . . . Es hiesse, gegen mein eigen Fleisch und Blut wüten, wollte ich meine Zustimmung zu einer Aufführung besagten Stückes geben. Das aber können Sie von mir nicht verlangen".

Hellmesberger, while a score for piano duet was done by Max Reger."¹⁴

That is plain enough and should make anyone think twice before performing the famous *Urtext*. It is more than likely that the enthusiastic critics of its first performance regarded certain effects as a sign of the composer's genius, whereas they were actually elementary errors that are unavoidable for anyone attempting his first large orchestral work. To me it seems questionable whether one should override Wolf's own opinion. On the other hand, Hellmesberger and Ferdinand Löwe, who took an interest in the publication of the work in 1903, were in continual personal touch with Wolf and may accordingly claim to be well acquainted with the artistic views he held in his later years. I therefore believe that there is, after all, considerable justification in performing the *Penthesilea arrangement*. We have proof that Wolf would not consent to a performance of his own original version, and the one by Hellmesberger can at least have the benefit of the doubt in this respect. Still, whichever may be a conductor's choice, the audience should, as previously mentioned, be correspondingly informed, either by a brief explanatory note in the programme or, if the performance is broadcast, by a few words over the microphone.

The case of the hymn *Christnacht*, written 1886-1889, is very similar to that of the *Penthesilea*. On 16th April, 1890, Wolf recommended this work to Grohe for performance, writing of it as a work "of which I am very fond". About a year later, this much desired performance took place at Mannheim; here is a report on it by Wolf's friend, Gustav Schur, describing the composer's reaction.¹⁵

¹⁴ Werner, p. 70: "Man kennt die Geschichte dieses von Wolf so geliebten Sorgenkindes. Wohl lag es als noch nicht druckreifes Jugendwerk vor. Aber dieses an Gedankenfülle und Schönheit strahlende Produkt eines noch gährenden Genies durfte dem Publikum nicht vorenthalten werden. Eine Ueberarbeitung der Partitur war zweifellos notwendig. Sie wurde dem damaligen Dirigenten der Wiener Philharmonischen Konzerte, Hofkapellmeister Joseph Hellmesberger, dem Jüngerer, übertragen, während ein Klavierauszug für vier Hände von Max Reger besorgt wurde."

¹⁵ G. Schur, *Erinnerungen an Hugo Wolf*, Regensburg, 1922, p. 32. "Nach der ersten Aufführung in Mannheim zog er sich von diesem Werke zurück. Es gefiel ihm nicht mehr, seit ihm durch die Aufführung nicht geringe Mängel in der Instrumentierung und in der Behandlung der Singstimmen auffielen. Der Beifall, den es fand, machte ihm keine Freude; eine Umarbeitung betrachtete er als unerlässlich. Damit war eigentlich das Todesurteil über das Werk ausgesprochen, denn Umarbeitungen waren nicht nach seinem Geschmack; die erste Niederschrift galt bei ihm zugleich als die letzte. In gleicher Weise äusserte er sich gegenüber Ferdinand Löwe. Dieser gefeierte Dirigent, zugleich ein unübertriffter Begleiter am Klaviere, ist als intimer Freund Wolfs mit dessen Intentionen so innig vertraut, wie kein anderer. Demselben wurden von Wolf jene Stellen bezeichnet, die er geändert sehen wollte und Löwe wäre somit der einzige Berufene, die stummen Zeichen der Partitur in tönendes Leben zu rufen."

"After the first performance in Mannheim, he put this work aside. It no longer pleased him, since at the performance he had become aware of by no means negligible faults in the instrumentation and treatment of the voice parts. He was not happy at the applause it received; he considered a revision absolutely necessary. Actually that represented the death sentence of the work, as revisions were not to his taste; for him, the first script was also the last. He said the same to Ferdinand Löwe. That celebrated conductor, who is at the same time an unsurpassed accompanist at the piano, is through his intimate friendship with Wolf more familiar than anyone else with Wolf's intentions. To him Wolf indicated the passages which he wished to be altered, and so Löwe is the only competent person to transform the silent signs of the score into living sound."

Here again we read clearly that Wolf's original version should, in his own considered opinion, not be performed, even if someone were prepared to publish it. In view of the information we have from Schur, it is perhaps to be regretted that Ferdinand Löwe was not the one chosen to write the arrangement which was finally published, but we have every reason to believe that Reger and Foll, who were responsible for the full score and the vocal score, were no less experienced and also conscientious in considering the composer's intentions when carrying out their task. Besides, we know that Foll was in continual contact with Löwe and may therefore assume that the latter communicated to Foll the instructions he had received from Wolf.

Of all Wolf's instrumental works, the *Italian Serenade* is undoubtedly the most popular. Proof of this are the many different versions which have been published. In case they are not all known to the reader, I give the complete list:—

- (1) String quartet (original version).
- (2) Small orchestra (Wolf's scoring, arranged by Max Reger).
- (3) Piano duet (arranged by Max Reger).
- (4) Piano solo (arranged by Victor Junk).
- (5) Orchestra with piano and harmonium *ad lib.* (arranged by G. Paepke).
All the above five versions are published by Bote and Bock and the string quartet version also by Novello.
- (6) Two pianos, four hands (arranged by H. Rietsch). This is an unpublished arrangement mentioned in *Zeitschrift für Musikwissenschaft*, Vol. II, page 739.

It will be seen from the above list that there never was a version of the work for string orchestra. I should like to take this opportunity to repeat my warning of the danger of the performance of the string quartet version by an entire string orchestra. It is true

that Wolf himself once suggested such a performance, but on reconsidering the matter obviously found that it was not practicable. At any rate, the performance never took place. He then started to orchestrate the *Serenade* for small orchestra, but even that version was never performed in Wolf's lifetime. So players of chamber music, who are often suspicious where arrangements of any kind are concerned, may feel at ease with Wolf's *Italian Serenade*, confident in the fact that they have before them a genuine work for string quartet. The letter¹⁶ in which Wolf suggested the performance of the work by string orchestra, although he had previously described it as a string quartet of considerable difficulty, is probably the source of the legend that a version for string orchestra ever existed.¹⁷ At the same time it may be the decisive reason for Haberlandt's erroneous statement in the above list of posthumous works. The mistake is however not difficult to discover, as Haberlandt mentions the publishers of that version. Therefore we know for certain that he can only mean the version for string quartet which, up to this time, has always been used for a performance of the work by string orchestra. In a preface written by myself to the English publication of the string quartet version, I felt the necessity of giving some practical hints to conductors venturing on a performance by their entire orchestra of strings.

I recommended in particular that certain passages should be allotted to solo instruments, as it would be quite impossible to safeguard the characteristic delicacy of the work if they were played by the "tutti". It seems that I could have gone a great deal further in my suggestion. In the July issue (1941) of the *Musical Times* (p. 270), Mr. Boyd Neel, well-known conductor of a London string orchestra, informs us that he has "performed the work innumerable times during the last nine years", and describes in detail the many "arrangements" which in his opinion are necessary if a string orchestra is to embark on the adventure of performing the string quartet version. As up to this day there never has been a full score for string orchestra, it is actually a case of every conductor having to produce his own version, unless he is willing to let the beautiful work be killed outright by distributing the string quartet parts to his orchestra to be played as they stand. Boyd Neel in this connection mentions the matter of the double-basses, for which of course

¹⁶ Hugo Wolf, *Briefe an Heinrich Potpeschnigg*, Stuttgart, 1923, p. 28.

¹⁷ This legend is to be found in Grove's Dictionary and in Aulich's *Well-Tempered String Quartet*. The history of the work according to *Chamber Music*, by Kilburn and Abraham, is just as wrong. My attention has been drawn to these works by the editor of *The Strad*, to whom I am obliged for his courtesy.

no part was ever written by Wolf himself, and says that this represents a problem of its own whenever the work is performed by a string orchestra.

In spite of all these clear facts, which seem impossible of misinterpretation, Wolf's English biographer, Ernest Newman, has made a hard attempt in the *Sunday Times* (2nd and 9th March, 25th May and 1st June, 1941) to prove that a version for string orchestra nevertheless existed. When in the course of the discussion I pointed out that Wolf, at the time he recommended a performance for string orchestra, was not even in possession of the manuscript which quite undoubtedly was written for string quartet, Mr. Newman stated emphatically: "As if that had anything to do with it! We know that Wolf offered the *Serenade* for performance both by a string quartet and by a string orchestra; apparently either would have been agreeable to the poor fellow so long as he got a performance. The vital point is that as he himself did specifically offer the work for performance by an orchestra, any present-day conductor who feels inclined to perform it in that way can go on doing so with a clear conscience. . . ." How utterly wrong that is! To say that any string quartet, from the time of the later Haydn quartets onwards, could be played either by four soloists or by a whole orchestra means nothing less than casting doubts upon the entire category of the string quartet as far as its most characteristic qualities are concerned. A string quartet is, or at any rate should be a highly individual and intimate form of personal musical expression which cannot satisfactorily be stated through a larger combination of instruments. It is a striking fact that since Haydn, not one quartet has been composed with the idea that it could just as well be performed by a string orchestra. There have been attempts to transcribe chamber music movements for string orchestra as, for instance, the arrangement by Weingartner of Beethoven's *Great Fugue*, op. 133, and of Bruckner's String Quartet in F by Lehnert, but I strongly maintain that a work cannot be genuine chamber music if it lends itself to that kind of transcription. Surely one does Wolf no justice in claiming that the string quartet version of the *Italian Serenade* can be played by string orchestra as it stands. And it is equally wrong and not very flattering to Wolf to suggest that "the poor fellow" wanted a performance of that kind only in order to have any performance at all. Nothing is further from the truth. His friends at Graz, and not only there, were only too willing to perform whatever Wolf could offer them, and it was he and he alone who revoked his own suggestion and repeatedly asked

his friends to postpone performance and finally to drop the plan altogether.¹⁸

In this recent discussion the question of the order in which Wolf wrote his different versions was raised. Wolf's biographers were of the opinion that the first version for string quartet, written in 1887, had only a thematic relation to the version for small orchestra which, as we know, was written in 1892. They regarded the published version for string quartet as an arrangement founded on that orchestral version. Now a new theory has been put forward by Frank Walker (*Musical Times*, May, 1941), who suggests that the 1887 version was the published string quartet version and that the orchestral version was an arrangement of that early string quartet version. I agree with Mr. Walker that Wolf's biographers probably attached too much importance to a footnote of Edmund Hellmers to one of Wolf's letters to Kauffmann (2nd April, 1892), on which is based the theory that the 1887 version is only "thematically related" to the later orchestral one (and consequently also to the later string quartet version). But I still believe that the publication of the string quartet version was done from a manuscript which Wolf had completed in March, 1894 (as I have described in the *Musical Times* of April last); from which it appears that this manuscript, which forms the basis for the publication, came into existence well after the first movement of the orchestral version was finished, as far as it ever was finished by Wolf himself. There are four competent sources to justify the opinion that the published version for string quartet was written after the orchestral one:

- (1) The official bibliography (Hofmeister).
- (2) The catalogue of Wolf's works by Paul Müller, who was for many years in close personal contact with Wolf.
- (3) Reger's statement in his article in the *Süddeutsche Monatshefte*. Reger undoubtedly saw more of Wolf's manuscripts than any other writer on the subject of the *Serenade*.
- (4) Decsey's description of the two published versions.

I cannot imagine that all those responsible artists, biographers, publishers and friends of Wolf were victims of a mass hypnosis. And furthermore, it would require a very minute comparison of the composer's style, far beyond the scope of this article, to ascertain whether a masterpiece such as the *Italian Serenade* could possibly have been written by Wolf as early as 1887. I think it much more likely that Wolf, having laid the foundation of the work in 1887, gave final shape to the string quartet version in 1894. That also

¹⁸ See quotations from Wolf's letters in the May issue of the *Musical Times* (1941).

corresponds with all Wolf's own letters (quoted in the *Musical Times* of April, 1941), and at the same time with the reports of reliable contemporaries and friends as stated above.

There now seems to be full agreement on the question of Reger's part in the production of the orchestral version, as published in 1903. I have pointed out (in the February, 1941, issue of the *Musical Times*) that this is most likely a borderline case between "editing" and "arranging". The music was first printed showing only Hugo Wolf as composer. But before the publishing, binding and official registration of the work, a discussion must have taken place, presumably between the *Hugo Wolf-Verein* as owners of the copyright and the publishers, with the result that the name of Reger as arranger was affixed to the copies by means of a rubber stamp. The entry of the work in "Hofmeister" was made accordingly. To what extent Reger had a hand in the scoring can only be ascertained by a comparison of the original manuscript with the publication, and this I shall certainly take the first opportunity to do when circumstances allow.

From time to time there have been "discoveries" of new movements to the *Italian Serenade*. Wolf himself mentions the completion of a second movement in letters to Grohe of 16th March and 9th June, 1894, and I have previously expressed my conviction that this refers to the *Intermezzo* for string quartet which was indeed found together with the string quartet version of the *Serenade* among Wolf's manuscripts after his death. Frank Walker, however, thinks that Wolf is referring to an orchestral movement which has somehow gone astray. A similar discovery was made earlier by Haberlandt,¹⁹ who reports that Wolf had completed a movement of the *Italian Serenade* in Dr. Svetlin's asylum. Here again Haberlandt's error need not confuse us, as Decsey has given all the facts. Wolf orchestrated 28 bars of a second movement in 1892 at Traunkirchen, and 40 bars of a third movement in Dr. Svetlin's asylum at the beginning of December, 1897. The publication of the *Intermezzo* for string quartet announced by the *Musikwissenschaftlicher Verlag* will, we have reason to hope, make further conjectures in this direction impossible.

I have only a few words to add concerning all Wolf's posthumous works published since 1936. The treatment of these is satisfactory in every way, leaving no room for doubt. From the copies it is quite evident what is Wolf's work and what is that of the editor.

¹⁹ Michael Haberlandt, *Hugo Wolf, Erinnerungen und Gedanken*, Leipzig, 1903, p. 50.

The slightest alteration or addition to the original manuscript is clearly indicated by the typographical process, and, moreover, a detailed explanation is given by the editor in each publication. From the musicologist's point of view, it is to be hoped that this method will be used in the publication of all Wolf's posthumous works and that former publications will be revised accordingly. Looked at from the point of view of performer and audience, however, the question would have to be decided in each case as to whether the manner of performance which it is intended to carry out would have been approved by the composer. The performance of posthumous works will at all times require a great measure of discretion and a keen sense of responsibility on the part of all concerned.

Hugo Wolf's Afterthoughts on his Mörike Lieder

BY
WALTER LEGGE

THERE is in the possession of a niece of Hugo Wolf a copy of the first edition of his *Mörike Lieder* in which the composer wrote some emendations. In the course of collecting material for a Wolf biography I was privileged to examine this volume and to collate the alterations.

None of Wolf's friends with whom I discussed this find knew of the existence of this annotated copy. It is, therefore, not surprising that although new plates have been made for later editions of the songs, none of them incorporates the numerous changes which the composer made after the songs had been published.

Die Genesene an die Hoffnung.

bar 24 l.h. altered to

Ex. 1



NOTE.—The C's in the last two chords in this bar (l.h.) were not naturalized by Wolf. This has been done for him in the later Peters edition. (Plate No. 8961.)

bar 28 r.h. \curvearrowleft added over F, G \flat , G.

bar 34 penultimate chord r.h. G \natural deleted. l.h. upper D \flat deleted.

Wolf had added the G \natural to the l.h. but deleted it.

Der Knabe und das Immlein.

bars 53-54 l.h. added \curvearrowleft from E (bar 53) to C (bar 54).

bar 56 added D \natural thus:



Agnes.

bar 13 piano part. The *pp* which Peters editions have here is not in the first edition, neither was it added by Wolf to the copy under discussion.

bar 15 piano part. added \swarrow from bar line to second crotchet and \searrow from third crotchet to end of bar.

Auf einer Wanderung.

bar 24 deleted *ppp*.

„ 41 added \searrow from B \natural to end of bar.

bars 48-49 l.h. altered to



bar 53 l.h. deleted rests.

„ 54 *ppp* altered to *pp*.

„ 60 *ppp* altered to *pp*.

„ 64 added under *p* (*ausdrucksvoll*) \swarrow

„ 65 added on first beat to *mf*, then \searrow to end of bar.

„ 66 piano part, added *p* (on first crotchet) then \swarrow to *mf* on last quaver.

„ 74 piano part, added *p* at beginning of this bar.

„ 86 piano part, added \searrow after *dim.* to end of bar.

„ 99 deleted *ppp*.

„ 103 *pp* altered to *p*.

„ 104 l.h. added above below G and C \swarrow ; added above A \flat \searrow ,

„ 106 deleted *ppp* added \searrow extending over the whole bar.

„ 107 added *pp* at dotted crotchet.

*Auf eine Christblume II.*bar 1 voice part deleted *pp*.

bars 3-7 recast thus:

Ex. 4

bar 13 piano part, added at beginning of bar *p*.,, 14 piano part, added at beginning of bar *f*.,, 15 piano part, added at beginning of bar *p*.,, 20 voice part, added (*sehr leise*).,, 21 piano part, added at beginning of bar *pp*.,, 25 piano part, added at beginning of bar *p*, then  to end of bar.,, 26 piano part, added at beginning of bar *mf* then  to end of bar.

,, 27 piano part, added at beginning of bar.

,, 28 piano part, added  from beginning of bar to r.h. *Ebb*;  from l.h. *Cb* to end of bar. The hairpins which appear in all editions in this bar are left untouched by Wolf. The amended dynamic markings are added below the printed ones.,, 29 piano part, added at beginning of bar *pp*.

An die Geliebte.

bar 5 piano part, r.h. added \natural before G in last chord.

Lied vom Winde.

bars 86-87 piano part, l.h. added  from E to A and C \sharp to F \sharp respectively.

It is interesting to notice that *Lied vom Winde*, the thirty-ninth song of the volume, is the last in which alterations have been made. It may well be that Wolf did not complete the task he had taken in hand.

The Plight of Music Printing

BY

HUBERT J. FOSS

To concern oneself with so small a subject as the printing of music at this moment may well seem to be a trivial, even a mean pursuit. Among the heroics that continually assail our ears, the rantings and encouragements of great statesmen, the loss of huge ships and the deaths of men, the universal effort towards war-machines, flame-throwers and quintuple explosive charges, the calls of a peaceful craft are unheard. That the printing of music is a craft as much as silver-working, engraving and map-making I must postulate; that it is necessary and neglected at this moment I must prove. The excuse for instantly discussing it is a relic of the last "war to end wars", when the British music-engraver began a new career and the German engraver lost a peaceful battle. Processes then moved swiftly in the inventive way, and so problems arose. The new shadow of war arrives, and with it the new curtailment of peaceful enterprise. A British musical ascendancy in a craft was lost by the war that came before the war—those years of fearing preparation and retrenchment. And now we must think, because there is a grave situation in the trade that prints music, one that must be faced by concert-goers, music-lovers and scholars alike.

No statistics should be needed to prove that music (about which there has been a tendency among the English to be apologetic since the days of Mendelssohn, when they have not been prematurely self-assertive) in this war has won a great and, indeed, over-mastering success. Music in England has at last realized itself as a necessity and not a luxury. There is a great demand, shown by the fact that there is only a drop of six per cent. on the normal takings of the Performing Right Society below those of the year, of similar period, in 1938. On sheet music, as on books, the Government concession of no purchase tax holds. ENSA has formed a council of musical advisers, and NAAFI even takes out the Sadler's Wells Ballet on tour. Music, indeed, must be provided, even for our armies.

A plea for the publishers of music would be equally unnecessary if it were not that the idea of printing music—I mean as an idea and not as a daily job—the idea of printing music beautifully, apart from

mere clean machining, has eluded the great majority of music-producers for something like a hundred years.

Music-printing offers nothing to the success of a concert or an opera, save a means of attainment of an object. It affects the sound of a Beethoven symphony only in so far as it provides a method of informing the players of that work what they should do at a special moment with a special instrument. (The points, quite obvious, of record and study can be glossed over here.) It is a hand-maiden of an emotional art; it is also a Cinderella. We eat, but think nothing of the kitchen-maid.

The same should be true of books, of course. Thackeray, Dickens, Shakespeare, Donne, could not be read except for "print" as we call it. Yet their words are more frequently read in type than they are heard, and the same thing is true, with a difference, about music-printing. Without the notes marked by ink on paper, performances could hardly take place. But, more, the medium of music is the medium, first, of print: the printed notes are actually commoner than the sounds, as they affect our senses. We collectively read more than we hear, for the performers throw up the average.

But indubitably music-printing is on the decline, and soon, if the musicians continue to take no interest in this necessary "department of supply", will cease to exist except in the position of a very ill-paid servant in a very badly-run commercial hotel. We do not want wet sheets and dirty bedrooms in the house of music; that is why I direct attention to this urgent problem. Music-engravers are scarce; that is only partly the fault of their own union, which has admitted no apprentices for many years. It is both true and symbolic. Meantime, the physical capabilities of music-printing have developed enormously, without any sense of the value of apprenticeship and training. Thirdly, music-printing is, it seems, regarded as so remote a craft that no one, except a very few specialists, is concerned with its style or its practice, at the precise period when there has been a revival of fine printing in England that has not been seen since the days of William Caslon (1692-1766)—witness the superb re-designing of *The Times* as only one example. After all allowances, the secret of the modern revival has been variability and historic accuracy.

This universally used product, the page of printed music, I propose to treat under two headings, the craft and the art. And perhaps here, though I have tried to do the same in the new *Grove* Supplement, I should explain that to print music it is necessary to

produce a fine, clear "original", and that after that methods of reproduction in many copies are safe, and fairly cheap, and technically uninteresting to anyone but technicians. We have to produce for the musician, to whom, remember, the symbols are instructions to perform, a clean white page covered with legible dots and other signs.

In the craft sense, I cannot do better than quote some words written to me by a music-printer (by permission, and suitably edited).

"The highly-skilled job of making a suitable original from which to print an edition has for long been insufficiently remunerative to provide a financial reserve or inducement whereby capital can be directed towards improvement in design and practice.

"The field is of high interest and importance since the advent of the process-camera has developed photo-mechanical methods which make the use of metal for originals obsolete. A thin transparency only is necessary.

"But to-day we continue to combine the advantages of the one with the drawbacks of the other. You can't mix the old and the new with success, and in trying to do so what has happened? The craft of music-engraving is dying, on the one hand, while on the other photo-mechanical efforts have failed to produce a real alternative.

"What we need is a completely new attitude. We must provide a music original which can be inexpensively produced, reproduced and duplicated, stored, or sent by post, with that legibility and compression which will give a music picture to the reader's eye with rapid comprehension. It must be designed expressly for photo-mechanical printing.

"The rapid dying-out of the traditional art of music engraving without any effort being made seriously to tackle and overcome the defects inherent in the new ways of preparing the music original indicates the plight of music printing to-day.

"The job can unquestionably be done, but there must be interest expressed by other people than those in the dying craft, and the impetus of capital, without instant reward, is the first essential."

I should add to the words above, before linking the craft with the art of music-printing, a sentence or two about what the craft involves. Accurate reading of illegible MSS. is but a little part of the task; nearly all composers have to be edited, not by their publishers musically, but by their engravers stylistically—a left-hand upright here, a brace different there, French words, perhaps, with division of syllables altered, spacing, extra leger lines not made to look like fire-ladders, and so on. The composer, the conductor and the reader of scores all alike owe a deep debt to the trained engraver. The newer processes employ less skilled workers on the "original". The sense of good "style", or "practice", in music-printing is, indeed, moribund. There is no book on the subject,

nothing that lays down the rules of good practice, like Johnson's *Typographia* and Hart's *Rules for Compositors and Readers* or (for manuscript) Jacob's *Music and Handwriting*. We face the wall. Scholarship, even, does not come out to help.

When we consider the "art" of music-printing we must at once adopt the new point of view demanded above to keep pace with the opportunity offered to-day. As long ago as 1924, I wrote in that specialist magazine for printers, the *Fleuron*, "The printing of music has been merely left aside in the recent efforts of the printer to make his work beautiful as well as useful—more beautiful because it is more useful. The last fifty years' history of music-printing is typographically a waste. . . .". I gave detailed exceptions, with illustrations, and I repeat that some efforts, by Paul Woodroffe and a very few others, have been made towards finding a better style of note, and of relation of line vertical and line horizontal and of thicks and thins and rough edges and all the rest. The fact remains that what musicians are pleased to call "music type" (in reality engravers' punches) has in the main not changed since the 1820's, when Breitkopf established a typographical manner which has seemed so satisfactory for normal use that no one has wanted to challenge it. I have often been told that the "types" I use are so good and different; actually, in the designs thus complimented, the same tools have been used as for the conventional pages of "shop"-ballads; only the spacing and the size of note in relation to page-area were different. Attempts to seek real as against accepted legibility—I mean real capacity for being read at the right distance—have been almost consistently condemned by musicians.

These are the tools music-printers work with, universally accepted without thought, a century old, microscopically (and no more) varying in design, unhistorical, unadapted to any style of music that differs from the Germanic model of the turn of the nineteenth century—I could add much more. And this state of affairs, this lack of stylistic material for his designing, persists, through ignorance, after a century of music has given us the revolutions of Wagner, Debussy and the entire group of "modernist" schools, all of whose music has to be engraved in the same note-design! More, this has persisted as a thought in England while processes of printing were daily altering and while every old and new letterpress type from Garamond to Gill Sans, from Walbaum and Narcissus to Poliphilus and Fell, has been revived or newly designed for the book-reader and book-printer under our noses.

A well-designed book should look like what it is. No one would

dream of using the same type for a railway time-table and a book of verses, and it is obvious that an encyclopedia needs different typographic treatment from a light novel. The English typographical revival has, if anything, provided too much variety of resources in the hundreds of faces now at everyone's disposal. Yet the designer of a music page must be content with only one design for music as different as Haydn, Palestrina, Reger and Walton.

If we sink from a desirable artistic ideal to mere practical necessity, it must be obvious that some adaptation of the shape of the noteheads and of the criss-crossing lines is essential as one passes from a metal engraved original to a paper or board original.

The moment for experiment in music design could not be more exactly opportune. There is a demand for music. There are new processes calling for new and adapted tools. There are fatal signs in the health of the present trade. There is the great new tradition of modern type-design as a basis to work from, and there are the excellent treatises of Legros and others on the theory of legibility in print. There is a financial call for a cheaper original. There is even some possibility of adapting mechanical type-setting or photo-type-setting to music printing. What is lacking is enterprise, and not only on the part of music-printers, I aver. There is absolute apathy among the musical public; there is, indeed, obstructionism, since most attempts at improvement have been summarily rejected by the buying public without even intelligent enquiry and criticism. It is an apathy that does not see that there is a problem, and which will, one fears, allow the problem to become a bad norm, rather than by solving it achieve the same splendid practice for which English printing in other branches is admired the world over.

There is neither space nor opportunity here to go more deeply into technical details. Nor can one attempt to offer a practical *modus operandi* for bettering our present state in the future. But if I have been able to open the eyes of some of the music public to the truth of that state I shall have begun in a humble way the process of reform.

Musical Humanism in the 16th and Early 17th Centuries

BY

D. P. WALKER

[Continued from Vol. II, No. 2, page 121.]

The next means of producing the effects—by a proper use of the modes—also divides the humanists roughly into two camps. But in this case, although in different degrees, they all believe that the right choice of mode and the correct employment of it are essential factors in the composition of ethical, affective music. All of them also give much the same characteristics to each mode. The very fundamental point of difference between the two camps is this: the mode, which Glareanus, Vicentino and Tyard believe to be the Dorian, Zarlino and Mersenne believe to be the Phrygian, and so on through all the twelve modes. This alone would have made it difficult enough for the well-meaning composer who wished, say, to arouse his audience to a military frenzy by a song in the Phrygian mode, since he would have to choose between the two species of the octave D—A—D and E—B—E, and, whichever he chose, run the risk of using by mistake the stable and soothing Dorian. But it was not merely a question of choosing between two sharply defined views of which only one could be right. Glarean and Tyard, it is true, were dogmatic and authoritative; but Zarlino conclusively showed, with full references to his classical sources, that the ancient modes were not merely different species of the octave but that each mode also implied the use of certain metres and instruments, of which only a few were known.⁹¹ Moreover, he asserted that classical writers were too vague and self-contradictory for anyone to be able to state with certainty what series of notes composed which mode.⁹² He did finally decide, very cautiously, that the most probable order was Dorian, C—G—C, Phrygian, D—A—D, etc.⁹³; but he was so sceptical about the whole business,

⁹¹ *Ist.*, IV, ii to viii. Cf. Doni, *Compendio*, pp. 32 seq.

⁹² Fritz Högler (*Zeitschrift für Musikwissenschaft*, 1926, pp. 518, 519) asserts that Zarlino first suggested this order in the *Dimostrazioni* (1571). This is quite untrue; *v. Ist.*, IV, viii, p. 308 (ed. of 1558) and *Dimostrazioni*, p. 276. In both the suggestion is very tentative, but no more so in one than the other. Moreover the texts of the

that any composer who had read these chapters (and Zarlino's was one of the most widely read of all musical treatises)⁹³ would have felt that there was little hope of producing the effects by the use of the modes. Except for Zarlino, however, writers on this subject were serenely sure of their own opinions. Even Mersenne, who realised the doubtfulness of everything to do with the modes, eventually decided on Zarlino's order, and then with great detail and certainty told composers which modes to use for which effects.⁹⁴

This already confused situation was further complicated by Galilei's realisation that harmoniai were species of the octave and that tonoi were transposition scales, and that both might be called Dorian, Lydian, etc. Thus he, and later Doni,⁹⁵ were able to arrange the octave-species of the modes in the manner which is now accepted as historically correct.⁹⁶ This system was, however, by no means universally accepted; Mersenne, in 1623, still followed Zarlino's system, and Cerone, in 1613, though he did not commit himself, gave only Glarean's.⁹⁷

The humanist composer, who wished to heighten the affective power of his music by choosing the appropriate mode, had therefore to choose between three different systems, all sponsored by distinguished scholars:

GLAREAN, TYARD, VICENTINO:⁹⁸ (Finals in capitals)

Dorian. Authentic.	D — a — D.
Hypodorian. Plagal.	a — D — a
Phrygian. Authentic.	E — b — E
Hypophrygian. Plagal.	b — E — b
Lydian. Authentic.	F — c — F
Hypolydian. Plagal.	c — F — c, etc.

chapters on the ancient modes are exactly the same in the 1558 and 1573 editions of the *1st*. It is only in the *Supplimenti* (1588, Lib. VI) that Zarlino, in defending himself against Galilei, becomes more confident.

⁹³ Mersenne complains that composers pay no attention to anything but Zarlino's rules for harmony (*Qu. in Gen.*, 57, xvi).

⁹⁴ *Qu. in Gen.*, 57, xiv.

⁹⁵ v. Doni, *Compendio*, pp. 13, 14; Galilei, *Dialogo*, pp. 63, 64, 68.

⁹⁶ v. e.g. Abert-Sachs in Adler, *Handbuch der Musikgeschichte*, Berlin, 1930, pp. 41, 42. The confusion between harmoniai and tonoi was not the only source of error; earlier writers than Galilei also failed to realise that, as species of the octave, the modes should be in a descending order of pitch. Apart from being wrong in other ways, Glarean's and Zarlino's systems are upside down.

⁹⁷ Mersenne, *Qu. in Gen.* 57, xiv. Cerone, *El Melopeo y Maestro Tractado de Musica Theorica y practica*, Naples, 1613, II, xxxvi.

⁹⁸ The first eight of these modes are the same as the mediaeval ecclesiastical ones. Glarean (*Dodekachordon*, 1547) added four more (Aeolian, A-e-A, and Ionic (Iastian), C-g-C, and their plagals). All through the middle-ages there was a strong tendency to identify the ecclesiastical with the ancient modes, v. Abert, *Musikhanschauung des Mittelalters*, pp. 224 seq.

ZARLINO, MERSENNE:

Dorian.	C — g — C
Hypodorian.	g — C — g
Phrygian.	D — a — D
Hypophrygian.	a — D — a, etc.

GALILEI, MEI, DONI:

Dorian.	E — E.
Phrygian.	D — D.
Lydian.	C — C, etc.

But, in spite of this difficulty, he would probably make very strenuous efforts to discover which was the correct system. If he gave up the attempt, he would be renouncing one of the most important means of producing the effects; for the ethical and affective qualities of the modes are vouched for by the soundest classical authorities, from Plato and Aristotle downwards.⁹⁹ As Mersenne firmly said: "necessarium esse ad effectus musicae restituendos, ut eligatur modus qui versibus decantandis, & rei possit accomodari, quam insinuare cupis".¹⁰⁰ Those who neglected this advice were most severely censured by such humanists as Galilei, who wrote disgustedly:—

"qual si voglia concetto . . . cantano i moderni Contrapuntisti in qual si voglia Tuono loro; hauendo abbandonato interamente ciascuna osservazione & legge, & fattisi preda della schietta volontà & potere degli artificij suoi, senz'altra piu considerata limitatione o regola che buona sia".¹⁰¹

Once a composer had overcome the initial difficulty of deciding on one of these three systems, he would find it quite easy to choose a mode suitable to his text. There was comparatively little disagreement among the humanists about the characteristics of each mode, as can be seen from this list of Mersenne's,¹⁰² to which are added the characteristics given by Zarlino,¹⁰³ together with his references to classical authorities:¹⁰⁴

(The species of the octave given are according to Zarlino's system; the odd-numbered are authentic, the even plagal).

⁹⁹ v. e.g. Abert, *Die Lehre vom Ethos in der Griechischen Musik*, Leipzig, 1899, kap. II, B.

¹⁰⁰ *Qu. in Gen.* 57, iii.

¹⁰¹ *Dialogo*, pp. 77 seq.

¹⁰² *Qu. in Gen.* 57, xiv.

¹⁰³ *Ist.* IV, v.

¹⁰⁴ Zarlino uses, of course, only a few of the abundant sources available, and like most of his contemporaries, omits completely some important points, e.g. the three broad divisions of *ethea* (*τρόπος διασταλτικός*, *συσταλτικός* and *ἡσυχαστικός*, v. Abert, *Ethos*, pp. 20, 66 seq.). These are, however, mentioned in his *Sopplimenti Musicali* (Venetia, 1588, VII, ii) and by Baif (Letter to Charles IX, in *Rev. d'hist. litt. de la France*, 1895, p. 80.)

I. C—g—C. *Dorian*. ". . . est bellicosus, seuerus, prudentiae, castitatis, majestatis, & constantiae custos, heroicis versibus & lyrae aptus est, tubae sonum imitatur. . . ."

(" . . . stabile . . . per sua natura molto atto alli costumi dell' animo degli huomini ciuili (Aristotle, *Politics*, Lib. 8, vii). . . . Atheneo gli attribuisce seuerità, maiestà, & uehementia (*Dipnos.*, Lib. 14, xi); & Cassiodoro dice, che è donatore della pudicitia, & conseruatore della castità (*Epist. Lib. 2, ad Boethum*)").

II. g—C—g. *Hypodorian*. ". . . spondaeus appellatur, & ijsdem proprietatibus gaudet, quibus authentus; tubam enim belle repreäsentat, & cantionum popularium amicus est" ¹⁴⁴.

("Voleuano etiandio gli Antichi, che'l Hypodorio hauesse natura in tutto diuera da quella del dorio: imperoche si come il Dorio disponeua ad una certa constanza uirile & alla modestia; così l'Hypodorio per la grauità delli suoi mouimenti inducesse una certa pigrizia & quiete. La onde (si come raccontano Tolomeo & Quintiliano (*Harmon.* Lib. 3, vii; *Institut.* Lib. 9, iv) li Pitagorici haueuano cotale usanza, che soleuano col mezo dell'Hypodorio tra il giorno, & quando andauano a dormire, mitigare le fatiche & le cure dell'animo del giorno passato; & nella notte suegliati dal sonno, col Dorio ridursi alli lasciati studij.)")

III. D—a—D. *Phrygian*. ". . . est entheus, & tibijs, dithyrambicoe congruit, maxime vero rebus diuinis, atque religiosis amicus est".

(This and the Dorian alone were approved and admitted "dalli due sapientissimi Filosofi Platone & Aristotele" (*Politics*, Lib. 8; *Republic*, Lib. 3). simi Filosofi Platone & Aristotele" (*Politics*, Lib. 8; *Republic*, Lib. 3). "Attribuirono anco gli Antichi al Frigio (come ci manifesta Plutarco (*In Politicis*)) natura di accender l'animo, & di infiammarlo alla ira & alla colera; & di prouocare alla libidine & alla lussuria; percioche lo istimarono Modo alquanto uehemente & furioso; & anco di natura seuerissimo & crudele; & che rendesse l'Uomo attonito . . . ancora che Apuleio lo nomini Religioso (*I. Floridorum*)".)

IV. a—D—a. *Hypophrygian*. ". . . moerori congruere aiunt, cum in eum cantiones b mollares cum blanda tristitia incident".

(" . . . dicono alcuni, si come li Spartani & li Candioti inanimeuano i soldati al Combattere col modo Frigio; così li reuocano dalla pugna con l'Hypo frigio al suono delli Pifferi").

V. *Lydian*. E—b—E. ". . . barbarus, & querulus appellatus est, & a Platone temulentus & mollis, qui iuxta Aristotelem pueris conueniat".

("Vuole Cassiodoro . . . che'l Lidio sia remedio contra le fatiche dell'animo, & similmente contra quelle del corpo (*Variarum*, Lib. I. Ad Boethum) Ma alcuni vogliono, che'l Lidio sia atto alle cose lamenteولي & piene di pianto . . . Alcuni hanno chiamato il Lidio da gli effetti, horrible, tristo & lamenteولي; & Luciano lo nomina furioso, ouero impetuoso (*In Harmonide*)".)

¹⁴⁴ These last two remarks are due to observation rather than humanism.

VI. b—E—b. Hypolydian. "... tristem queremoniam, & supplicem lamentationem a quibusdam habere dicitur, ita tamen ut rebus religiosis aptus sit; puto quidem aptum esse, ut referat tristia, & ad lachrymas excitet . . .".

"Hanno hauuto opinione alcuni, che l'Hypolidio habbia natura differente & contraria a quella del Lidio; & che contenga in se una certa soauità naturale & abundante dolcezza, che riempa gli animi de gli ascoltanti di allegrezza & di giocundità ,mista con soauità: & che sia lontano al tutto dalla lasciuia & da ogni vitio; percio lo accommodarono a materie mansuete, accostumate, graui, & continenti in se cose profonde, speculatue, & diuine".)

VII. F—c—F. Mixolydian. "... tragoediarum choris, necnon vernaculis cantilenis, & saltationibus aptus; quamvis eum ad res bellicosas referendas egregij musici eligant; ad quod tritoni durities inseruire potest".

(Has "natura di incitar l'animo & di rimetterlo".)

VIII. c—F—c. Hypomixolydian. "... durus est ob mediationem sub tritono factam . . .".

IX. G—d—G. Hyperdorian (Aeolian).

(Cassiodoro vuole, che habbia possanza di far tranquillo & sereno l'animo oppresso da diuerse passioni; & che, dopo scacciate tali passioni; habbia possanza di indurre il sonno . . . Vogliono alcuni, che allo Eolio si possino accomodare materie allegre, dolci, soaui, & seuere; essendo che (come dicono) ha in se una grata seuerità mescolata con una certa allegrezza & soauità oltra modo, & sono di parere, che sia molto atto alle modulationi de i Versi lirice, come Modo aperto & terso".)

X. d—G—d. Subhyperdorian. "... sacris cantionibus frequens dulcidine affluit, & mirum in modum recreat, quo diuini numinis gratiam invocare solemus, turpes vero cantilenas respuit: sed neque ullo modo quis ad impudica explicanda unquam uti debet".

XI. A—e—A. Hyperphrygian (Ionic, Iastian). "... iucundus, & lyricis cantionibus ac saltationibus aptissimus, quiddam spirituale prae se ferre videtur".

("Apuleio chiama lo Iastio, ouero Ionico . . . vario; & Luciano lo nomina allegro per esser . . . molto atto alle danze & a i balli. La onde nacque che lo dimandarono lasciuo. . . . Cassiodoro vuole, che habbia natura de acuire l'intelletto a quelli, che non sono molto eleuati; & indurre in certo desiderio delle cose celesti in coloro, li quali sono grauati da un certo desiderio terrestre & humano".)

XII. e—A—e. Subhyperphrygian. "ijsdem proprietatibus fruitur, quibus authentus."

In trying to discover to what extent sixteenth century composers did in practice use the modes for the purpose of heightening the affective power of their music, one must bear in mind these three points. First, many may have been discouraged by the diversity of opinions shown by the three rival systems just given,¹⁰⁶

¹⁰⁶ v. *supra*, p. 221.

and, perhaps influenced by Zarlino's resigned scepticism, may have given up any attempt to use the modes for the purpose of producing the effects.¹⁰⁷ Secondly, those who did not give up the attempt may use any one of these three systems, they may make either the soprano or the tenor the "modorum dux", and they may change the mode during the course of a work.¹⁰⁸ Thirdly, the characteristics of the different modes, as laid down by the humanists, are somewhat indistinct, so that it is difficult to decide, in a given work, whether the mode is meant to correspond to the ethos of the text, or whether it has been chosen for purely musical reasons.

For these reasons it is extremely difficult, if not impossible, to estimate, from internal evidence alone, the practical influence of humanism on the use of the modes in music of this period. Occasionally the necessary external evidence can be found. For example, we know that at least some of Mauduit's works were written according to Mersenne's theory of the modes. The latter having said that:

"necessarium esse ad effectus restituendos, ut eligatur modus qui versibus decantandis, & rei possit accommodari, quam insinuare cupis" continues "quod optime fecit Iacobus Mauduitus huius saeculi Orpheus . . . dum Psalmum 42 metro gallico expressum per 12 modum, & 67 per 8, ultimam vero, qui maxime ad laudes diuinias prouocat, per 2 modum cecinit: . . . alij versus latini, & gallici, qui primo loco positi sunt, ad undecimum modum attinent: sicut ad nonum illi versus qui hymnum Spiritus Sancti gallicum reddunt: alij sic incipientes o krit ki es, etc., ad 4 modum, quos ab eodem eleganti melodia redditos habeo".¹⁰⁹

The modes of Mauduit's *Chansonettes*, however, appear to be chosen quite arbitrarily—that is, as far as one can tell, both the modes and their characteristics being so vague.

In conclusion, one may say that the question of the modes, like that of the genera and intonation, is largely of theoretical interest

¹⁰⁷ In the case of Claude Le Jeune we know that this was so. In the dedication of the *Dodecachordon* (1598, repr. Expert, *M. Mus. de la Ren. Fr.*), which consists of settings of the psalms in each of the twelve ecclesiastical modes, he writes: ". . . deux raisons m'ont empêché de coter tous les Modes par leurs noms [i.e. Dorian, Lydian, etc.]: Premièrement, i'ay voulu fuir l'ostentation des vocables recherchez, puis apres la dissention des Anciens, & leurs diversitez d'opinions sur tels noms, requiert un plus curieux esprit que moy, qui ay mieux aymé estre leur disciple, que leur iuge".

¹⁰⁸ The humanists advised that the mode should be changed to suit any change in the ethos of the text. v. Mersenne, *Qu. in Gen.* 57, xii, entitled "Quod modus immutandus sit, quando res ita postulat", and the tenth of his twelve rules for restoring the power of music is "ut modum varient, & immutent, quoties ad commouendos animos necessarium fuerit" (*ibid.* 57, iii).

¹⁰⁹ The first three works mentioned are given in the *Qu. in Gen.* and reprinted by Expert (*Extraits des Maitres Mus.*, Paris, Senart): "Juge le droit de ma cause" (Pss. 42 or 43); "Dieu se levera soudain" (Pss. 67 or 68); "En son temple sacré" (Ps. 150). The other music is not given by Mersenne.

and has little musical importance. The treatment of the modes in *musique mesurée*, or in early Italian monody is in practice, whatever the theories of the composers may have been, indistinguishable from that of any other contemporary music. And in the latter, as Galilei so bitterly complained, it is impossible, owing to the use of accidentals and the number of parts, to tell one mode from another except by the final chord.

(VI)

We now return to the most important way of explaining the "maravigliosi effetti" of ancient music and the most important means of reproducing them in modern music: the subjection of music to text.¹¹⁰

Now this very reasonable explanation of the effects—that ordinary language was their chief cause, only intensified by rhythm and melody—breaks down badly if there is evidence that purely instrumental Greek music was also considered ethical and mimetic. Unfortunately for the humanists this evidence existed. In Aristotle's Problems, which seem then to have been considered genuine, there is the definite statement "καὶ γάρ ἔαν δὴ διενε λόγου μέλος, διμως ἔχει ἥθος";¹¹¹ the opening of the Poetics is "Ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας ποίησις ἔτι δὲ κωμῳδία καὶ ἡ διθύραμβοποιητική καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς, πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις το σύνολον...";¹¹² and in the Politics it is written that both "ἀρμονιαι" and "ρύθμοι" have individual affective qualities.¹¹³

Curiously enough, those writers who lay greatest emphasis on the factor of language in accounting for the effects do not omit this evidence. Both Galilei and Mersenne mention the affective power of purely instrumental music, and both even refer to Aristotle in support of it.¹¹⁴ But the former, having done so, manages to

¹¹⁰ *v. supra*, Vol. II, No. I, p. 9.

¹¹¹ Lib. XIX, xxvii.

¹¹² That "ἡ αὐλητική" and "κιθαριστική" were purely instrumental can be seen from the passage from the *Poetics* quoted above, Vol. II, No. I, p. 7.

¹¹³ *v. passage quoted above, note 49.*

¹¹⁴ It is odd that none of the humanists used this passage from Plato (*Laws*, II) in order to contradict Aristotle's statements: "καὶ ἔτι διαπώσιν οἱ ποιηταὶ ρύθμον μὲν καὶ σχήματα μέλοντι χωρίς, λόγους ψιλούν εἰς μέτρα τιθεντες, μέλος δαῖ καὶ ρύθμον δὲν ρήματα, ψιλὴ κιθαρισει τε καὶ αὐλησει προσχρωμενοι, ἐν οἷς δὴ παγχάλεπον δὲν λογον γιγνόμενον ρύθμον τε καὶ ἀρμονιάν γυρνωσκειν ὅτι τε βούλεται καὶ ὅτι ἔσικε τῶν ἀξιολόγων μυημάτων.

Galilei's criticism of modern music is largely inspired by the diatribe against instrumental music which follows this passage, but he makes no use of Plato for cancelling out Aristotle's assertions of the ethical power of non-vocal music.

forget all about it in the rest of his book, and the latter ingeniously, if not very convincingly, claims that these effects are due to instrumental music being reminiscent of, or similar to some song.

It is, therefore, only natural that this explanation of the effects should be almost entirely *a priori* and only very slightly supported by classical authorities. Zarlinò's is logical, moderate, and lucid, and will serve as an example. He begins by stating that four factors are necessary for the production of the effects:

"la prima l'harmonia, che nasce dalli suoni, o dalle voci: la seconda il Numero determinato contenuto nel Verso; il qual nominiamo Metro; la terza la Narratione di alcuna cosa, laquale contiene alcuno costume: & questa è la Oratione, ouero il Parlare: la quarta & ultima poi è un Soggetto ben disposto, atto à riceuere alcuna passione".¹¹⁵

He then shows how the affective power of music is gradually built up by adding together the first three of these factors:¹¹⁶

"Et in questo modo si manifesta: perciòche se noi pigliamo la semplice Harmonia, senza aggiungerle alcuna altra cosa; non hauera possanza alcuna di fare alcuno effetto estrinseco dellí soprannarrati: ancora che hauesse possanza in un certo modo, di dispor l'animo intrinsecamente ad esprimere piu facilmente alcune passioni, ouero effetti: si come ridere, o piangere: come è manifesto: che se alcuno ode una cantilena, che non esprime altro che l'Harmonia: piglia solamente piacere di essa, per la propotione, che si ritroua nelle distanze de i suoni, o voci: & si prepara & dispone ad un certo modo intrinsecamente alla allegrezza, ouero alla tristezza; ma non è pero indutto da lei ad esprimere alcuno effetto estrinseco, si come è ridere o piangere, ouer fare alcuna cosa manifesta. Ma se a tale Harmonia aggiungiamo il Numero determinato & proportionato; subito piglia gran forza, & muove l'animo: come si accorge ne i Balli, i quali spesso ne invitano ad accompagnar seco alcuni mouimenti estrinsechi col corpo, & a mostrare il piacere, che pigliamo de tale aggiunto proportionato. Aggiungendo poi a queste due cose la Oratione: cioè il Parlare, il quale esprima costumi col mezo della narratione di alcuna historia, o fauola: è impossibile di poter dire quanta sia la forza di queste tre cose aggiunte insieme".

¹¹⁵ *Ist.* II, vii.

¹¹⁶ The last of these, a suitably disposed audience, is not of course a musical factor, but merely a necessary condition for the working of the others.

(To be continued)

Holst and the English Language

BY

W. H. MELLERS

AN amiable personality, not himself an unusually passionate man, Holst has excited more violent passions than any other contemporary English composer. How difficult he is to assess as a creative artist is perhaps indicated by the extraordinary fluctuations in his reputation. For years he was completely ignored; after *The Planets* and the *Ode to Death* had seen him larded with an adulation that proved acutely embarrassing to him he was for some time the unwilling recipient of national and even international honours; and then the flame petered out as suddenly as it had kindled, and the later works were received with callous frigidity. He has never recovered his earlier glory—which was, as we shall see, something like a sport in the career of a composer whose genius is inherently forbidding—and his most representative works are now seldom performed. But if one feels that there are qualifications to be made about the nature of his genius—even if one feels that scarcely one of his works is altogether successful and completely realized—it is these qualifications which give him his unique historical significance; and perhaps it is sufficient to add that genius seems the right word.

Only as a teacher is Holst's reputation untarnished, and the work which he did at St. Paul's School and at Morley College, performing sixteenth and twentieth century English music (in particular Byrd, Weelkes and Vaughan Williams), has exerted an influence down to the present day; while at the Royal College he proved an inspiring figure in his insistence at once on contrapuntal discipline and on true creative freedom, based on absolute economy of means. Yet as a composer his relation to the English sixteenth century is a somewhat curious one, for he is not, like his pupil Edmund Rubbra, directly a lyrical and polyphonic composer. His knowledge and love of English Tudor music rather conditioned his peculiar approach to his art, and this approach came to be centred in the relationship between his music and the English language.

When we speak of the relation between music and language we mean one of two things. We may mean the way in which a musical language is as it were subconsciously moulded by the verbal language

its creator speaks and has been familiar with since his earliest childhood—the way in which the lines of Purcell are recognizably English or those of Fauré representatively French; or we may mean the more particular connexion between music and a specific verbal text—a problem allied but distinct—where the basic difficulty is to reconcile a precise concern for the articulation of the verbal phrase with the evolution of a self-subsistent lyrical line. We can most simply examine both relationships in folk-song (most simply because this is the most "direct" form of musical art), in that the folk-idiom is moulded by the language and yet is so musical and lyrical as to be perfectly satisfying if sung without words. Thus although in the one sense a great lyrical music may be said to start from, but to sublimate, an interest in the accentuation of the words, it would appear that in another sense there is a certain antipathy between the singing voice and speech, so that the perfect solutions of the problem are few and far between. In English song one can point to Dowland, Purcell and Warlock's *The Curlew* as representative examples. There are others, but not so very many.

Now Holst started from a concern for an English musical utterance such as is implied in the English language. "I find that *unconsciously* I have been drawn for years", he said, "towards discovering the (or a) musical idiom of the English language. Never having managed to learn a foreign language, songs had always meant for me a peg of words on which to hang a tune. The great awakening came on hearing the recitatives in Purcell's *Dido*". It seems to me that in this preoccupation with the relation between English music and the English language is the real significance of his interest in the English folk-song movement. It is true that, as he used to say, he'd been brought up to believe that folk-songs were "either bad or Irish", and that the work of Cecil Sharp was a revelation to him; but it was not a revelation in the sense that it entailed any re-creation of vanished glory. Holst did not see in the folk-song cult any wistful reversion to a simpler, more "primitive" form of existence; he admired the songs' simplicity and economy, their emotional beauty combined with impersonality, but most of all he was interested in them because words and tune had grown up together. In folk-song he could see how "primitive" English composers—indeed the English folk—had set about the evolution of an English musical language. His own melodic idiom has affinities with that of English folk-song because he was obsessed with the same problem; he used modal tonalities, characteristic linear formulae, because that is the way in which English people

spontaneously sing, the deepest root of the musical language in the verbal one. Most of the difficulty of his melodic idiom comes from the fact that, completely unsentimental, it arouses expectations which it doesn't fulfil. He adopts these traits in a personal manner, and those who expect the easy folk-mongering appeal because his melodic technique appears to start from the implications of folk-song are doomed to disappointment.

One of his *Four Mediaeval Lyrics* for voice and violin offers an excellent opportunity for examining the basis of his melodic speech:

I sing of a maiden that matchless is: King of all Kings was her Son i - wis, He
 came all so still where his moth-er was As dew in A - pril that fall-eth on
 grass: He came all so still to his moth-er's bower As dew in A - pril that
 fall-eth on flower: He came all so still where his moth-er lay As
 dew in A - pril that formeth on spray. Moth-er and mai-den was ne'er more but she: Well
 may such a la - dy God's moth-er be.

This is perhaps as close as Holst came to folk-song, and we can observe how the intimate relation between voice and verse is reconciled with the problem of structural balance by the comparatively naïve, folksong-like device of repetition. But we can also observe, in the middle section, a personal twist to the folksy tonality which gives intimation of how, when a more sophisticated text and medium are in question, Holst's solution of the problem becomes likewise more complicated; and this solution lies, I would say, half-way between the speaking voice as declamation, and song.

The essence of declamation is that in deference to the exigencies of speech it eschews the long lyrical phrase and becomes relatively fragmentary. Now Holst does sublime speech into a phrase of some considerable extent but not to the pitch of song; he sublimates speech to a sustained *prose* rhythm rather than to the contour of lyricism. The following quotations will illustrate his mature melodic

style, and we can see from them that the link with folksong still prevails—in, for instance, the pentatonic feeling of parts of the latter two; but it is clear too that both the rhythmic plasticity and the tonal atmosphere have acquired a subdued wavering instability which gives to the line its coldly desolate effect—a mournful frigidity in which is contained, perhaps, the essence of Holst's contribution:



This is a very specialized idiom and we may say that Holst is not a great lyricist, which explains why he is not among the great composers of history; but his unique position, his oddity as a cultural phenomenon, consists precisely in his allowing the prose phrase integral expression without trying to emotionalize it or to compensate for it with a sensuous harmonic vocabulary.

His early works, it is true, were comparatively elaborate and chromatic in harmony (he described them as "good old Wagnerian bawling"), but his development manifests a gradual purging. *The Planets*, *The Perfect Fool*, and to some extent *the Ode to Death* are important as transitional works in that in them one can observe a conventional nineteenth-century harmonic background merging into the irregular and abrupt Holstian prose rhythms and the characteristic modal structures. (Their enormous popularity can perhaps be traced to the fact that they were to contemporary audiences superficially startling without being fundamentally disturbing to emotional complacency.) Just as Roussel arrived at a basically French idiom by way of researches into oriental music, so Holst's search for an English idiom was facilitated by his researches (in the *Rig Veda* and other works) into the modal melodic idioms of non-European musics, and he came more and more to think of his harmonies in a prose sense too—to make them extensions of the prose melodic lines. Because the linear conception is a prose one it follows that Holst doesn't attempt the reconciliation of the horizontal

with the vertical that is the supreme technical achievement of the sixteenth-century idiom, but rather writes according to principles analogous to those of pre-sixteenth-century music. There is a prevalence of unison writing; and a number of the harmonic effects—even some of the most “daring” ones—turn out to be merely an extension of the unison principle to parallel fourths and triads, as in organum, with the difference that more than one such “thickened out” part may be in motion at the same time. What is often referred to as his “fondness for the six-four chord” is thus hardly a harmonic device at all; it is merely a thickening of the melodic writing which helps to create the peculiar bareness and austerity typical of the emotional temper of his most characteristic work; for instance, this passage from the *Choral Fantasia*:

Re - joice ye dead, wher-e'er your spi - rits dwell, Re - joyce that
 yet on earth your fame is bright, And that your names, re - mem - bered day and night,
 (Solo) End of Choral Fantasia

Live on the lips of those who love you well.

* * * *

Be - beneath my palm trees, by the riv - er side, I set a weep - ing -
 In the whole world wide There was no - one to ask me why I wept -
 And so I kept brim - ming the wa - ter li - ly cups with tears cold -
 etc. Opening of Invocation from
 First Choral Symphony

* * * *

And I would dig his grave full deep Beneath the church - yard yew, Lest
 Soprano solo concluding
 part - song “Say Who Is This,”
 from Bridges’ settings Op. 44

thence his wiz - ard eyes might peep To mark the things we do.

Sometimes the economy is carried to the extreme of the thickening of a unison line over a pedal. The opening of the *First Choral Symphony* and most of the part song *Say Who is This* (from opus 44) are powerful examples; and the notorious clash of an F sharp major six-four with an F major six-four in a choral passage of the *Hymn to Jesus* is as logically explicable melodically as are the false relations of the sixteenth century.

Another way of considering Holst's interior pedals—and also his fondness for ground basses—is to regard them as the result of a subconscious desire to compensate for the rhythmic implications of the prose melody; for so extreme a rhythmic freedom, if it is not sublimated into lyricism, makes the problem of formal integration increasingly difficult. However this may be, internal pedals and ground basses are often used—in *Egdon Heath* and the *Hymn to Jesus* for instance—to provide anchorage for the wavering prose lines, and the tension between the two is another of the means whereby is generated the music's somewhat agonized intensity.

All these characteristics are most notable in the choral works, to which they are obviously, with their derivation from the speaking voice, most pertinent. In a few late works, such as the *Fugal Overture* and *Fugal Concerto*, and the *Concerto for two violins*, Holst seems consciously to be working out an "instrumental" technique, combining his harmonic austerity with a more regular metrical sense in the manner of the lesser instrumental works of Bach rather than in the flexible rhythms of sixteenth-century counterpoint. Folk-song still symbolizes the element of vocal utterance; the Bachian element his mastery of purely instrumental form; and the two aspects are combined but never reconciled. The vocal and instrumental aspects seem to correspond to two emotional manners, a piteous melancholy of vocal prose rhythm and a mode of dynamic metrical ferocity. It is because the music is so honest that its quality of bareness and economy is so oddly disturbing; if anything is meant by calling Holst a "mystic" it can only be that of all musical idioms his became among the least sensual.

Of these late works the finest is the *Scherzo*, which was all he wrote of a projected Symphony. Here the modes of doleful, wailing vocal prose-rhythm and brusque metrical violence are juxtaposed with an intensity which Holst had never before approached; and Vaughan Williams's *Fourth Symphony* indicates how this intensity exerted an influence even on so vigorous a personality, though the comparable parts of this work are relatively crude and synthetic and quite without the uniquely strange poignancy of Holst's music.

It almost seems that this poignancy comes from the very integrity of the music's *failure* to reconcile disparate emotional climates, just as Holst's importance as a representative figure lies in his honest pre-occupation with, rather than in his solution of, the problems which English composers are obliged to tackle. He was, indeed, one of the first to teach English composers of the twentieth century what these fundamental problems were: and one cannot say, of a composer whose virtues are so peculiarly interlinked with his limitations, that he would have been a better artist if he had "achieved serenity"; even though he would certainly have been a different one. *Egdon Heath* and the *Scherzo*—his two masterpieces and, apart from a few very impressive but slight things such as the songs for voice and violin, probably his only unqualified successes—are both compositions of a pervasive melancholy and spiritual unrest. In considering his final position one cannot, I think, do better than to close with Imogen Holst's account of his reaction to a performance of the Schubert *Quintet*: "As he listened to Schubert's *Quintet* he realized what he had lost, not only in his music but in his life. He could cling to his austerity. He could fill his days with kindness and good-humour. He could write music that was neither commonplace, unmeaning, nor tame. . . . But he missed the warmth of the Schubert *Quintet*. At the moment, it seemed as if this warmth were the only thing worth having".

If one adds to this that he resembled Weelkes, whom he so much admired, in his inventive originality and English unexpectedness while lacking Weelkes's lyrical richness and geniality, it will be with no pejorative implication: for the Tudor composer's warmth, and Holst's frigidity, bear testimony to the remoteness, in more than time, of two cultural worlds.

Mozartiana und Köcheliana

Supplement zur dritten Auflage von L. v. Köchel's Chronologisch — thematischem Verzeichnis sämtlicher Tonwerke

WOLFGANG AMADÉ MOZART'S.

von

ALFRED EINSTEIN.

[Continued from Vol. II, No. 2, page 158.]

S. 732. 582. Ueberschrift: Z. 3. Lies: Burbero.

S. 733. 582. Anmerkung. Z. 2. Lies: . . . komponiert und von ihr am 9. Nov. 1789 zum ersten Male gesungen. Ebenso 583, Anmerkung, Z. 2.

S. 734. 584a. Von Paisiello. Vgl. Köchel³, p. 984.

S. 736. 585. Abschrift: Letzte Z. Lies: Roser, statt: Rosen.

Ausgaben: Letzte Z. Lies: 612 (um 1800).

S. 738. 586. Ausgaben: Z. 5. Lies: . . . S. 149, auch 150 (über einen Stichfehler s. 600, Ausgaben).

S. 738. 587. Ueberschrift: Z. 3. Lies: Mozart-Verz. nach 117. Z. 4. Lies: Koburg. Incipit: Füge Mozart's Tempo-Vorschrift hinzu: Allegretto. Anmerkung: Z. 2. Lies: am 22. September, statt: Oktober.

S. 739. 588. Ueberschrift: Z. 4. Lies: . . . Attori. Signore:—Incipit der Ouverture: Im Them. Verz. lautet die Tempo-Vorschrift: Andante Maestoso. Zur Frage der Echtheit der Arie und des Duettos: Eine Nachprüfung, veranlasst durch M. G. de Saint-Foix, hat mich in der Ueberzeugung bestärkt, dass die beiden Stücke nicht von Mozart stammen können. Das Zeugnis des Aloys Fuchs kann nur Geltung haben, wenn man annimmt, er habe sich im Ort der Aufführung geirrt oder verschrieben, und "Dresden" statt "München" einsetzt. Man müsste dann weiterhin annehmen, dass die Dresdner Aufführung vom 5. October 1791 in deutscher und nicht in italienischer Sprache stattgefunden habe. Nun enthält das Dresdner Libretto (Exemplar in der Congress Library) den Text tatsächlich im Original und metrischer, singbarer deutscher Uebersetzung (von ?), die, nebenbei, viel besser ist als die Devrient's und anderer. Jedoch fehlt in diesem Libretto nicht bloss das Duett, sondern auch die Arie Nr. 11, obwohl der Text zum vorhergehenden Recitativo accompagnato vorhanden ist. Aber das beweist durchaus nicht, dass dann eine Ersatz-Arie hätte gesungen werden müssen. In der Dresdner Aufführung fehlten, allein im ersten Act, nicht weniger als sechs Nummern, nämlich ausser Nr. 11 noch Nr. 3, 5, 10, 15, und das ganze Sestetto Nr. 13, das durch einfaches Recitativo secco ersetzt ist. Man fragt sich, warum Mozart nur Dorabella's Arie Nr. 11 für Dresden neu componiert haben sollte und nicht auch eine oder alle andern Nummern.

Die Libretti der deutschen Aufführungen in Breslau, 16. Jan. 1795 (= Berlin 3. Aug. 1792) und der Augsburger von 1794 (ebenfalls Congress Library, Schatz 6764 und 6765) enthalten gleichlautend nur den Text

der geschlossenen Nummern, in neuer Uebersetzung. In beiden findet sich Nr. 11 mit dem Textbeginn:

Angst, Qual, und Herzensleid.
Schlägt mich darnieder. . .

Dies ist offenbar eine der minderwertigen Uebersetzungen, die C. F. Bretzner im Vorbericht zu der seinigen erwähnt. Aus diesem Vorbericht geht klar hervor, dass seine Uebersetzung nicht vor 1793 entstanden ist, und dass, wie sich von selber versteht, die Guardasoni'sche Truppe in Dresden das Werk in der Originalsprache gesungen hat, wenn auch sehr verstümmelt.

S. 747. 588. **Autograph:** Z. 8 v.u. Lies: Wiedner Theater, statt: Wiener Theater.

S. 748. 588. **Ausgaben:** Zum ersten Klavierauszug: Der Schott'sche kann entweder nicht der erste oder er müsste vor 1795, nämlich 1792, erschienen sein. Denn im V. Stück der Berliner Mus. Monathsschrift vom November 1792 steht eine Besprechung von (B. A.) W. (eber) über den Klavierauszug von »Eine machts wie die andre, oder, die Schule der Liebhaber«;—wie man sieht, eine sehr getreue Uebersetzung des Titels. Z. 8. Lies: . . . 91 (um 1799). Z. 16. Lies: . . . 191 (um 1795?). Z. 20. Lies: . . . 551 (um 1807). Letzte Z. Lies: . . . alle: und vermutlich: Duett: . . . **Anmerkung:** Z. 8. Lies: . . . durch Giesecke im Freihaus-theater wieder auf. Z. 15. Lies: 11. (?) Februar, statt: 1. Februar. Vorletzte Z. Lies: In Triest: Sommer 1797; in Varese: Herbst 1805; in Mailand: 19. September 1807. . .

S. 749. 588^a (108). **Ueberschrift:** Z. 3. Schalte ein: Nicht in Mozart's Verz. **Anmerkung:** Z. 1. Lies: . . . Contradances.

S. 749. 588^b (236). Dr. Hans Gál hat darauf aufmerksam gemacht, dass das Stück nichts anderes ist als, in beiden Teilen, eine freie Benutzung der »Aria d'Alceste« »Non vi turbate no« in der italienischen Fassung (Part. von 1769, p. 104–107) von Gluck's »Alceste.« Es muss dahin gestellt bleiben, ob Mozart sich wirklich den Scherz gemacht hat, das Stückchen aus der Erinnerung in ein Album zu schreiben (was nicht ganz unwahrscheinlich ist), oder ob die Nummer ganz unter die ungeschobenen Werke einzureihen ist.

S. 750. 589. **Incipit:** Füge dem Einsatz der Viola p hinzu.

S. 751. 589. **Ausgaben:** Z. 9. Lies: . . . 135 (um 1790). Z. 11. Füge ein: London, Wm Forster (vor 1808). Mit 575 u. 590. Letzte Z. Füge hinzu: Als Klaviertrio arrangiert (von Ferd. Kauer?): Wien, Artaria. V.-Nr. 375 (1792); auch Mannheim, Goetz. V.-Nr. 301 (ohne Menuett).

S. 752. 590. **Incipit** des Andante (in der Erstausgabe: Allegretto) tilge die Klammern bei p. Das Incipit des 1. Satzes in Them. Verz. Mozart's abweichend in der Dynamik.

S. 753. 590. **Incipit** des Finale: Lies: 309 Takte. Autogr. **Ausgaben:** Z. 9. Lies: . . . 135 (um 1792?). Z. 10. Füge ein nach . . . 1800).—London, Wm Forster (vor 1808). Mit 575 u. 589.

S. 755. 591. **Ueberschrift:** Z. 5. Lies: Fo. 24, statt: S. 52. **Anmerkung:** Z. 3–4. Lies: . . . hat für ein Monstre-Konzert in der Winterreitschule am 29. November 1812 gedient.

S. 755. 592. **Ueberschrift:** Z. 6. Lies: Fo. 24, statt: S. 52.

S. 757. 593. **Incipit** des 2. Satzes. Im Them. Verz.: Adagio, statt: Larghetto.

S. 758. 593. **Ausgaben**: Z. 9. Lies: . . . 134 (um 1792). Schalte nach der Ausgabe Hoffmeister ein:—Paris, Sieber. »Quintetto concertant. Livre 10^e.« V.-Nr. 1831. Im Exemplar Rom. Bibl. dell. Acc. di S. Cecilia mit Ueberdruck: Milano, presso Ferd. Artaria. Letzte Z. Lies: . . . (Stimmen). Um 1811. **Literatur**: Z. 2. Lies: 720 f., 913.

S. 759. 594. **Autograph**. Z. 1. Lies: Unbekannt. Das angebliche Autograph in New York ist, wie 608, eine Abschrift aus dem Beginn des 19. Jahrhunderts, und obendrein eine musikalisch sehr fragwürdige Abschrift. Sie ist jedoch immerhin die einzige, die uns das Werk in der unveröffentlichten Originalfassung erhalten hat. Z. 3. Statt: vierstimmig, lies: in vier Systemen. **Anmerkung**: Z. 3. Lies: . . . Ausstellung eines Mausoleums für Feldmarschall. . . .

S. 760. 594^a (355). **Incipit**. T. 2. Tilge \sharp und \natural in der unteren Stimme des oberen Systems. **Ausgaben**: Z. 3. Lies: 1799, statt: 1798. **Anmerkung**. Füge bei: Der Gedanke ist nicht abzuweisen, dass dies Menuett nichts anderes war als der dritte Satz der Klaviersonate 576. Damit wäre auch aufs bündigste erklärt, warum es im Them. Verz. Mozart's fehlt. Ich vermute, dass es eine Ausgabe der Sonate bei Mollo gegeben—hat; eine viersätzige Sonate für Klavier war aber um 1799 etwas so Ungewöhnliches, dass Mollo das Menuett herausnahm und für sich veröffentlichte.

S. 761. 595. **Ausgaben**: Z. 3, vor:—Stimmen . . . schalte ein:—Leipzig, Eulenburg. Kleine Partitur-Ausgabe 775 (Blume). Letzte Z. Lies: . . . 900 (um 1810). **Anmerkung**: Z. 2. Lies: . . . Beer (Bähr) vorgetragen, und zwar im Saal des Hoftraineurs Jahn in der Himmelsgasse.

S. 761. 596. **Ueberschrift**: Z. 4. Lies: . . . 124 (1).—**Facsimile**: Z. 1. Lies: 1937. **Ausgaben**: Z. 4. Lies: Exemplar: Cambridge, Musikbibliothek Paul Hirsch und in. . . .

S. 762. 596. **Ausgaben**: Letzte Z. Füge hinzu:—Mit Gitarre: Mainz, Zulehner. Collection des Airs et Romances arrangée pour la Guitare par Jean Kreusser, Cah. I, 2. V.-Nr. 93. Mit franz. Text unter dem deutschen: Dissipe la froidure. **Anmerkung**: Letzte Z. Füge hinzu: Viel näher liegt die Verwandtschaft mit dem Rondo Thema des vorangehenden Klavierkonzerts 595.

S. 762. 597. **Ueberschrift**: Z. 1. Lies: Frühlingsanfange. Z. 5. Lies: . . . 124 (2). **Facsimile**: Lies: 1937.

S. 763. 598. **Ueberschrift**: Z. 4. Lies: . . . 124 (3). **Facsimile**: Lies: 1937.

S. 763. 599. **Ueberschrift**: Z. 4. Lies: . . . Redoute—mit allen Stimmen.

S. 764. 599. **Anmerkung**: Z. 4. Füge hinzu: Die sonst sehr merkwürdige Bemerkung: »mit allen Stimmen« erklärt sich durch Mozart's Gepflogenheit, derartige Tänze zunächst, für Artaria's Ausgaben, nur für 2 V. und B. niederzuschreiben und die Bläserpartitur erst später hinzuzufügen. In diesem Fall wie in 600 scheint er gleich die volle Partitur angelegt zu haben.

S. 765. **600. Abschriften:** Z. 6. Lies: Florenz, Ist. mus. 511. Mit der Aufschrift: »Aus dem K. K. kleinen Redouten Saal 1791.« »Deutsche 2te Abtheilung.« Abschrift aus dem Magazin Lausch's. Alle . . .

S. 767. **603. Abschriften:** Z. 3. Streiche das Komma nach 11. **Anmerkung:** Streiche: O. Jahn.

S. 769. **606. Ueberschrift:** Z. 3. Lies Fassung statt: Uebertragung und streiche: ursprüngliche. Z. 5. Lies: 130 (2). **Autograph:** Füge hinzu: Im Them. Verz. lautet das Incipit von 1 abweichend orchestral:



S. 769. **606. Ausgaben:** Z. 4. Lies: . . . 598 (1795) . . . 520 (um 1800). Z. 6. Lies: . . . 189, um 1797) . . . 102, um 1798.

S. 770. **607. Ueberschrift:** Z. 3. Lies: 130 (1).

S. 771. **608. Autograph:** Z. 2. Lies: »In vier Systemen« statt: Vierstimmig. **Ausgaben:** Z. 9. Lies: . . . 1739 (1805). **Anmerkung:** Z. 2. Lies: . . . orchestriert, Leipzig, Br. & H. (1812)?, mit Allegro und Andante aus 478.

S. 772. **609. Ueberschrift:** Z. 3-4. Streiche: (Nr. 1 . . . 1791). **Autograph:** Nach Z. 1. schalte ein: 1937, Wien, H. Hinterberger. Kat. 20, Nr. 373a. **Anmerkung:** Streiche die 3 letzten Zeilen, von: Im Autograph . . . an, bis: . . . bezeichnet.

S. 773. **610. Ueberschrift:** Z. 5. Lies: 132 (1). **Autograph:** Z. 6. Lies: . . . mit 448^b (482).

S. 773. **611. Ueberschrift:** Z. 3. Lies: 132 (2).

S. 774. **612. Ueberschrift:** Z. 4. Lies: Pischlberger. **Ausgaben:** Z. 2. Lies: 4350 (um 1822).

S. 775. **613. Z. 2. Lies:** 1792, statt: um 1792? **Anmerkung:** Z. 2. Lies: Gebürge.

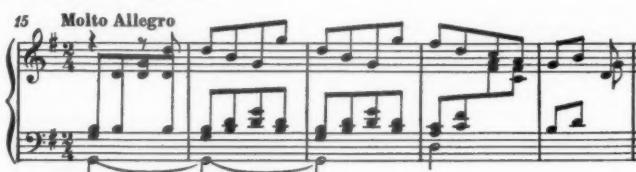
S. 777. **613^b (Anh. 82). Autograph:** Letzte Z. Füge hinzu: Das Blatt ist ohne Zweifel eine Fälschung. Vgl. Anh. 108.

S. 778. **614. Ausgaben:** Z. 7. Lies: . . . Gran Quint., No. 5. Vorletzte Z. Lies: . . . 445 (1793) (1623). Letzte Z. Füge hinzu: Es stammt jedoch anscheinend von Jos. Gelinek. In der Musikkbibl. Paul Hirsch, Cambridge, findet sich ein Arrangement des ganzen Quintetts: Grande Sonate pour le Forte-Piano par l'Abbé Gelinek tirée d'une Symphonie (!) comp. par W. A. Mozart, à Vienne chez Artaria & Comp. V.-Nr. auf dem Titel: 1623, 1790; auf den Platten: 1623, auf S. 13: 445, 1623. Das deutet darauf hin, dass das Arrangement des Andante zunächst allein vorhanden war und für sich herausgegeben wurde. Und so ist die Autorschaft Mozart's doch wieder nicht ganz ausgeschlossen.

S. 779. **614. Anmerkung.** Z. 2. Lies: . . . nichts bekannt. Angeblich war es der Grosshandlungs-Gremialist Johann Tost, der vielleicht identisch ist mit dem vor 1790 als Mitglied der Eszterhazy-Kapelle nachweisbaren Geiger gleichen Namens. Vgl. J. P. Larsen, Die Haydn-

Ueberlieferung (1939), p. 114 f. Haydn hat ihm zwei Serien seiner Quartette gewidmet.

S. 779. 615. Ueberschrift: Z. 3. Lies: Dilettanti. Das Incipit im Them. Verz. lautet genauer:



Anmerkung: Z. 3. Lies: . . . 1776; in Wien am 8. Okt. 1777 im Burgtheater, wo sie am 17. Sept. 1783 wieder erschienen.

S. 780. 616. Ueberschrift: Z. 3. Lies: . . . Orgel. — **Anmerkung:** Z. 2. Lies: später (1798), statt: früher.

S. 781. 617. Autograph: Z. 1. Schalte nach . . . Zweig. ein: 1937, Wien, H. Hinterberger. Kat. 18, Nr. 168. Z. 3. Füge hinzu: Im Them. Verz. lautet die Tempo-Angabe für das Rondeau (sic!): Allegro. Auch das Incipit weicht im 2. T. im untern System ab.

S. 782. 617a (356). Ausgaben: Füge hinzu: Wolfenbüttel, G. Kallmeyer. Lose Blätter der Musikantengilde. Nr. 245 (ed. H. Fischer).

S. 782. 618. Ueberschrift. Z. 3. Lies: 17. Juni, statt: 18. Juni.

S. 784. 619. Ausgaben: Z. 6. Lies: 1795, statt: Um 1795.

S. 785. 620. Ueberschrift: Z. 6. Lies: Klöpfler.

S. 790. 620. Autograph: Füge hinzu: Ein weiteres Skizzenblatt bei E. Weyhe, New York (1940). Querformat, vermutlich zwölfzeilig. Ueberschrieben: »Atto II. (Marcia)«. Es enthält 12 Takte des Priestermarsches, die drei oberen Streicherstimmen und die Flöte in folgender, ursprünglicher mehr chorallartiger Fassung:



Facsimile: Nach Z. 2 schalte ein: Nr. 20 vollständig bei Sohünemann, Tafel 45–50. **Abschrift:** Z. 5. Lies: . . . neueren, statt: Neuen. **Ausgaben:** Z. 4 v.u. Lies: 1666, statt 1661.

S. 791. **620. Ausgaben:** Z. 5. Lies: . . . 1335 (um 1810). Lies: 1793, statt 1800. Z. 6. Lies: . . . (A. E. Müller) V.-Nr. 660. Z. 11. Lies: um 1795, statt 1794? Z. 6 v. u. Lies: Später, 1793, . . . Z. 5 v.u. Schalte ein nach. . . V.-Nr. 248: Diese Nr. 9 ist ein Stück aus einer Folge von 12 "Gesaengen für das Klavier aus der neuen Opera die Zauberflöte von H^rn Mozart". V.-Nr. 240-251. Z. 4 v.u. Lies: . . . 377 (1792). Schalte sodann ein: London, Longman & Broderip. Z. 2 v.u. Füge nach dem Zeilenende hinzu: -KL-A. der Ouvertüre und der "besten" Arien: Petersburg, Gerstenberg (1794). mit russ. und deutsch. Text. Letzte Z. lies: Eine "riduzione" der Ouvertüre und — als Nr. 1-18 — die Nrn. 1, 2, 3, 6, 7, Teile aus 8, 10, 11, 13, 14, 15, 16, 17, 19, 20 für . . . **Textbuch:** Z. 4. Lies: Am Textbuch, an dessen tieferer Gestaltung dem Mineralogen Carl Ludwig Giesecke (1761-1833) ein grosser Anteil nachgesagt wird, wurde. . . Füge hinzu: Das erste italienische Libretto »Il / Flauto magico / Dramma eroicomico / per musica / in due Atti / Tradotto dall' idioma Tedesco / nell' Italiano. / 1794« Ohne Druckort, doch wahrscheinlich Leipzig, Br. & H. Das Erscheinen dieses Libretto's steht wohl in Zusammenhang mit der Dresden Aufführung vom 2. April 1794 (v. Anmerkung). Und mit beiden der erste ital. Klavierauszug bei Br. & H., über den Paul Hirsch in THE MUSIC REVIEW I, p. 58-59 berichtet hat. **Anmerkung:** Z. 4 v.u. Zu: . . . der mässige Beifall . . . Die Tatsache des anfänglich geringen Erfolgs der Oper wird bestätigt durch den Bericht über die ersten Aufführungen in den »Studien für Tonkünstler und Musikfreunde. Eine historisch-kritische Zeitschrift . . . fürs Jahr 1792 in zwei Theilen herausgegeben von F. Ae. Kunzen und J. F. Reichardt. Berlin 1793«. Es heisst da S. 79: »Wien, den 9ten Oktober. Die neue Maschinenkomödie: Die Zauberflöte, mit Musik von unserm Kapellmeister Mozard, die mit grossen Kosten und vieler Pracht in den Dekorationen gegeben wird, findet den gehoften (!) Beifall nicht, weil der Inhalt und die Sprache des Stücks gar zu schlecht sind.«

S. 792. **620. Anmerkung:** Z. 3. Lies: 16. August 1793, statt: 16. April. Vorletzte Z. Lies: . . . (holländisch): 3. April 1799 und 13. Febr. 1817. Letzte Z. Lies: in Petersburg: 1794 (russisch; das Libretto gedruckt) und . . . **Literatur.** Letzte Z. Füge hinzu: —O. E. Deutschr, Das Freihaustrtheater auf der Wieden 1787-1801 (Wien 1937).

S. 799. **621. Autograph:** Z. 2. Lies: Rentiers Herm. Demuth (1871).

S. 800. **621. Ausgaben:** Z. 7. Nach: 1807.—schalte ein: Stimmen der Marcia No. 4: Offenbach, André. Recueil des Marches . . . op. 95, 1, No. 3. V.-Nr. 1511. Z. 7-8. Lies: . . . 40 . . . (um 1805). Z. 8. Nach: (A. E. Müller).—schalte ein: Hamburg, Günther & Böhme (A. E. Müller). Vor 1799. Z. 9. Nach: (Siegfr. Schmiedt). Füge hinzu: Nach Gerber N.L. 1795 erschienen. Z. 12. Lies: . . . 546 (1795). Z. 13. Lies: . . . 11 (1803). Z. 15. Lies: . . . 1035 (um 1810). Z. 16-17. Lies: . . . 121 . . . (um 1799). Z. 17. Lies: . . . 40 (Teil des Kl.—A. der Chemischen Druckerei). Z. 18. Lies: . . . 13 (um 1820). Z. 20. Lies: . . . Müller" (vor 1803). Letzte Z. Lies: . . . Liebe." Um 1800. **Textbuch:** Facsimile des Titels in: P. Nettl, Mozart in Böhmen (1938), bei S. 188. Er lautet: La Clemenza/di Tito, / Dramma serio per musica/ in due atti / da rappresentarsi / nel teatro nazionale / di Praga / nel

settembre 1791. / In occasione di sollenizzare / il giorno dell' incoronazione / di Sua / Maesta l'Imperatore / Leopoldo II. / Nella stamperia di Nob. de Schönfeld. [durchaus in Majuskeln]. **Anmerkung:** Z. 4. Lies: Signora, statt Signore. Z. 5. Lies: Baglioni. Z. 5-6. Lies: Sgre. Bedini (Annio), Signore Campi. . .

S. 801. 621. **Anmerkung:** Z. 11. Lies: . . . Sesto. Bei dieser Gelegenheit konnte man bei Constanze auf den Kl.—A. der Ouvertüre und des Marsches in Abschrift subscrivieren. Kurz vorher, am 29. December 1794, war als Akademie für Constanze der "Titus" im Kärntnertortheater gegeben worden.—Z. 6 v.u. Lies: Erste deutsche Aufführung 25. Mai 1796 in Dresden und "frey . . . Z. 5 v.u. Lies: . . . 1797; dann, nach Gerber N.L. III, 486: Weimar 1800 (recte 21. Dezember 1799) "in freyer deutscher Uebersetzung"; der . . . Z. 2 v.u. Lies: . . . San Carlo, Neapel, 13. Mai 1809.—Russisch: Petersburg, 12. April 1817. Doch ist das Werk vermutlich schon 1796-97 ebenda italienisch gegeben worden, da das "Giornale del teatro italiano di Pietroburgo" 1797 einige Arien und Duette mitteilt.—In . . . Letzte Z. Füge hinzu: In Paris fand eine Aufführung im Th. Italien statt am 20. Mai 1816 (Libretto "retouché par Maroli"). **Literatur:** Z. 4. Lies: Abert II, 710 f., 730.—Füge hinzu: H. J. Heller, Metastasios La Clemenza di Tito, Ztschr. f. Roman. Philologie IX (1885), S. 278.

S. 801. 621a. (Anh. 245). **Ueberschrift:** Lies: Arie für Bass und Streicher. **Ausgaben:** Z. 2. Lies: . . . 69 (um 1798). Z. 3. Lies: . . . 684 (um 1800).—Füge hinzu: Neudruck in: P. Nettl, Mozart in Böhmen (Prag 1938). S. 239 f. **Anmerkung:** Z. 4. Lies: . . . Hatzfeld (vgl. 436) komponiert. . .

S. 802. 622. **Ausgaben:** Z. 2. Schalte ein:—Leipzig, Eulenburg, Kleine Partitur-Ausgabe 778 (Gerber). Z. 4 und 5. Lies: (um 1870), statt: (um 1890?).

S. 804. 623. **Ausgaben:** Vorletzte Z. Lies: . . . 1120 (um 1815). Letzte Z. Lies: . . . 1269 (um 1817).

S. 809. 626. **Ausgaben:** Z. 3 v.u., Zeilenende. Füge hinzu:—London, Birchall, Lat.—Letzte Z. Lies: Cambridge, statt: Frankfurt a.M. **Anmerkung:** Z. 4. Nach: ist.—Füge ein: Bemerkenswert ist, dass auch C. M. v. Weber sich auf Wunsch Gottfried Weber's um die Aufhellung des Tatbestandes bemühte. Vgl. die Biographie M. M. v. Weber's II, 620 f.

S. 810. 626. **Anmerkung:** Z. 27. Nach: . . . empfohlen, schalte ein: Erwähnenswert Robert Schumann's Urteil über das Requiem, "das nicht allein corrumpiert, sondern bis auf einige Nummern ganz unecht ist" (Brief vom 8. August 1847 an Franz Brendel; La Mara, Musikerbriefe II, 200).

S. 811. 626. **Anmerkung:** Letzte Z. Lies: . . . den Grafen Walsegg dadurch . . . Füge hinzu: 1. Aufführung in Petersburg 6. April 1802, dann (Philh. Ges.) 23. März 1805. **Literatur:** Z. 3. Schalte ein: W. Pole, The Story of Mozart's Requiem (1879).

S. 813. 626a (624). 2 f. **Autograph:** Z. 3. Lies: . . . noch die Haydnschen Sinfonie-Incipits. . .

S. 814. 626a (624). **Autograph:** Streiche: Berlin, Preuss. Staatsbibliothek. Das Autograph befindet sich (1938) bei J. A. Stargardt,

Berlin. 1 Blatt mit 1 beschr. Seite, Querformat, 12 zeilig. **Facsimile:** Kat. Stargardt 399, S. 32. Vgl. Kat. 399, Nr. 195 (3 Febr. 1938).

S. 821. 626^a (624). **Ausgaben:** Z. 4. Lies: . . . 870; 1801). Z. 6. Lies: . . . fehlt). 1804.

S. 822. 626^a (624). B. **Autograph:** Z. 2. Streiche: 36.

S. 823. 626^a (624). **Anmerkung:** Z. 4. Lies: Duchess of Ancaster.

S. 824. 626^a (624). H. **Autograph:** Z. 3. Lies: dann, statt: heute. Lies weiter: . . . Berlin; 1937 bei Mr. W. Neumann in London. M. Dem Incipit füge in eckigen Klammern die Vorzeichnung G dur bei. **Autograph:** Z. 2-4. Streiche: Die . . . Mozart's. Füge hinzu: Es handelt sich um eine Variante zum Andante von 451, T. 56-62, die Mozart am 9. (12.) Juni 1784 der Schwester zu schicken versprochen hatte (vgl. Anmerkung zu 451). Die unverzierte Melodie lautet:



S. 829. **Anh. 65^a.** **Incipit:** Lies: Takte, statt: Takte.

S. 829. **Anh. 84.** Streiche die **Anmerkung:** Mit Recht weist M. de Saint-Foix (Rev. de musicologie, XXII, Febr. 1938, S. 6) darauf hin, dass »Quintett« ein Irrtum Nissen's ist: es muss »Quartett« heissen. **Anh. 84** ist identisch mit 417^d.

S. 830. **Anh. 85.** Auch hier nimmt M. de Saint-Foix einen Schreibfehler Nissen's an und identifiziert dies Quintette-Fragment mit 587^a (Anh. 74). Dann hätte Nissen aber das Quartett-Fragment in g moll zweimal gezählt.

S. 830. **Anh. 108.** **Autograph:** Letzte Z. füge hinzu: Das Blatt ist eine Fälschung, wie auch das aus der gleichen Quelle stammende »zweite« Autograph 613^b (Anh. 82).

S. 832. **Anh. 109^d.** **Anmerkung:** Z. 10. Lies: Stimmen, statt: Stimmeu.

S. 833. **Anh. 109^d.** **Anmerkung:** Z. 14. Lies: 1817, statt 1818. — Z. 16. Füge hinzu: Steiner's Ausgabe wird in der »Allgemeinen Musikalischen Zeitung« I (Wien, 1817), p. 290 angezeigt, wobei der anonyme Referent bereits vorsichtige Zweifel in die Authentizität des Werkes setzt.

S. 835. **Anh. 109^e.** 19. Z. 2. Schalte ein: 1937: Wien, H. Hinterberger, Kat. 20, Nr. 373. Ueber die Zugehörigkeit der drei Stimmen vgl. K³ Berichtigungen und Zusätze S. 984. Mozart führte Ph. Em. Bach's »Auferstehung« am 26. Febr. und 4. März 1788 bei Graf Joh. Eszterházy auf; Adamberger sang. Vgl. E. F. Schmid, C. Ph. Em. Bach (1931) S. 66.

(*To be continued*).

Reviews of Music

VOICE AND VERSE

Finzi, Gerald. Seven Unaccompanied Part Songs. Poems by Robert Bridges. (Oxford University Press.) 2s.

Finzi, Gerald. *Dies Natalis*, a cantata for soprano (or tenor) solo and string orchestra. Words by Thomas Traherne. Reduction for voice and pianoforte. (Boosey and Hawkes.) 4s.

In the first of these works voices (S.C.T.B., with an extra soprano in Nos. 5 and 6 and with no bass in No. 2) make restrained but imaginative play with Bridges' verse, without repeating any words except in the way of polyphony. The declamation is singularly apt to the verbal meaning and metre, and the variety of "equivalent" lines makes for incidental vocal and musical interest, even if it strains the musical thread. In the first song, "I praise the tender flower", this variety prompts nice qualifications of three balancing and diatonic stanzas of melody, similar but distinguished. In "I have loved flowers that fade", in a smoother rhythm, the first stanza leads to the next with the same delicacy of detail, and in a third an inevitable contrast is ingeniously concluded with relevant reminiscences of the first two. With equal aptness two similar stanzas are divided by an extensive "development" in "Clear and gentle stream" (No. 4). In the preceding song, "My spirit sang all day", the structure is more fragmentary and the harmony chromatic in the main. The recurrent "O my joy", variously intoned but in a distinctive quintuple rhythm, is intended to link a series of short and partly changing phrases, but the oscillation of rhythm is disturbing to a firm impression. The remaining songs are rhapsodic in type. They provide rich and elaborate annotation without affectation, but they depend too much on the words for their coherence. There is no central rhythm or recurring unit of melody to bind the stray phrases together, though an intelligent *ensemble* might supply the connexion. These latter songs are thus more suggestive than melodious. The whole suite demands an interest in rhythmic nuances and unobtrusive counterpoint. In neat and varied recaptures of the exquisite unrepeatable moment Bridges' poems make this interest easy to cultivate.

Dies Natalis shows the same sensitiveness to verbal rhythm, but Traherne's ultra-introspective mood ("How like an angel came I down!" and so forth) and his monotonous thought will, I fancy, make a very narrow appeal. The same might be said of many of Bach's church cantatas (though Bach is far less conscious of his own soul); yet in Bach's briefest *ariosos* there is always a sense of movement and atmosphere in the music, and they are short enough not to strain their inchoate style. In the present cantata, apart from the extended instrumental *Intrada* the last number, "The Salutation", is the most coherent, and its pleasant lilt, recalling Bach's simpler manner, may with capable handling sound firm enough to carry the song to the end of its long, monotonous and derivative course. No. 3, "The Rapture" (Danza), is a vivacious movement, but the declamatory climax ("O how divine am I!") is

trite and forced. Nos. 2 and 4 are musically diffuse and wayward, and the words provide no compensating drama or growth of thought. The original setting of this cantata is a judicious instrumental throw-back, for strings have still many dramatic potentialities and are materially more easy to secure for a new work than a wider orchestra, but it will need a specially sympathetic string orchestra or deputy-pianist to enjoy rehearsing the cantata as a whole.

SYMPHONY ORCHESTRA

Dyson, George. *Symphony in G* for full orchestra. Full score. (Novello.) 42s.

Raphael, Günter. *Smetana Suite* for Orchestra, op. 40, based on dances by Friedrich Smetana. (Hinrichsen.) 25s.

At the end of 1937 Dr. Dyson (as he then was) arrived in London from Winchester in more senses than one. He was succeeding Sir Hugh Allen as head of the Royal College of Music, and in the first performance of his first symphony with the L.S.O. he was making public a possibly notable and national addition to the choral-orchestral works which had grouped themselves around the production of the *Canterbury Pilgrims* at Winchester. This coincidence prompted speculations which the publication of the symphony may well recall. A director's business (in so far as it is artistic at all) is to guide the path of others rather than to strike out on his own; nevertheless, Parry had followed Grove as a recognised pillar of the British Renaissance on the choral side, but as a pure symphonist his position had been secondary, as it has remained. Would the new director arrive with an extra Credit (to borrow a term from the examination room) and advance from his versatility in dramatic cantata to an equally assured vindication of the pure musician's grandest art? There has been no unanimous answer to this question either from orchestras or audiences, but the symphony quickly reached the Promenade Concerts, where it was broadcast, and now any one who has two guineas to spare can examine the score and check from it any future broadcast performance. (At present normal orchestras and their audiences appear to have agreed that only foundation-works are the national need. The only likely repeat will come from the sealed, antiseptic chamber of which Sir George Dyson has written trenchantly in *The Progress of Music*.) Meanwhile the score claims the attention of listeners and conductors alike by its continuous and on the whole spontaneous avoidance of the obvious.

It is useful to recall the *Canterbury Pilgrims* before surveying the symphony. We can there see the composer matching Chaucer's verse with supple rhythms, amenable to variation of metrical detail; some of these turn up again, for their own sake, in the symphony. In the choral work, too, appear harmonic sequences such as the B \flat -G of the first and subsequent numbers. This is nearly always used in a serious, almost mystical, context. Hence when we meet it in the symphony, translated, as the unexpected G-E cadence of the G major theme of the third movement, we have some assurance that it is not mere flippancy. We can also conjecture as much about a further and more provocative step, the B \flat -with-G major "cadence" of the first movement. The argument must not be pressed, but the assurances remain that the composer is using symbols of initially dramatic expression, not merely experimenting with sound-effects and audiences.

Structurally the four movements have a "classical" balance without sounding like the work of any noted composer. In the sonata-form of the opening $\frac{2}{3}$ the first subject is an unusually unpretentious figure and if it makes a disguised and aldermanic return in the "development", it never achieves a formal reappearance. The main feature of the second subject is rhythmic, not melodic—

Energico

Strings

Drum and plucked Strings

and is developed at once in the manner of Sibelius (or Borodin). The coda is quietly piquant, not voluble. The theme and episodes of the $\frac{3}{2}$ Andante in E flat, again, have a familiar look, but the aural content is wayward and elusive, including a solemn recollection of the main theme without its original lilt—an unusual divesting process. The third movement, in G and mainly in the $\frac{2}{3}$ of a brisk minuet, blends free variations on and from the opening tune, so subtly in the end that the underlying connexion is far to seek. The finale, aurally continuous with the preceding movement, emerges from a ruminating *adagio* (Sibelius again?) with a principal theme in a lively $\frac{2}{3}$ but palpably derived from the minuet-tune—an odd "three-leg" event—and continues in "arch" formation (ABCBA). There are, it will be gathered, distinct key-centres in each movement, but not so as to acquire vital associations. The harmonic texture is freely and freshly chromatic. The peculiar prevalence of some kind of triple rhythm in each movement will also be observed by keen listeners. Was the preference of the Viennese School for finales in even metre purely arbitrary?

So far, minor disturbances of established usage: a symphony is not a series of recognisable moulds, but a synthesis of composite moods, each determining its crystallisation according to content. But a symphony is rarely satisfying unless its movements are animated by some master-rhythm or some riveting comparison or combination of musical characters. From this standpoint Dyson's symphony betrays doubtful foundation-material. The first movement makes the firmest impression, but the over-reliance on the wayward and persuasive second theme leaves an effect of rambling in places, like a bright young guest at a party whose host is neither commanding nor eloquent. The *Andante*, again, has a piquant tune and delicate contrasting rhythms; yet the total result is a fleeting discursiveness rather than a complete scene. The breezy tune of the sequel promises more solid matter, but it does not seem vital enough to be the background of a series of eight separate sketches that recall, or diplomatically regret they cannot recall, the tune or its metrical equivalent. Finally, to make the initiating and concluding elements of a profuse and vivacious finale an offshoot of this rather laboured tune was to make difficulties. It must be added that the symphony is illuminated with many touches of sane originality and is nicely orchestrated. Its wit should secure it a considerable audience, but it is perilously sketchy for a symphony.

Raphael's suite is a highly scored, sophisticated treatment of Smetana's racy tunes, the kind of thing which sometimes began the second part of a Promenade Concert and might now, in some far corner, impart strength through Sokol to an oppressed people.

CHAMBER MUSIC

Reizenstein, Franz. *Prologue, Variations and Finale*. Violin and piano. (Boosey and Hawkes.) 7s. 6d.

Maconchy, Elizabeth. *String Quartet No. 3* (in one movement), op. 15. Score. (Hinrichsen.) 5s.

Reizenstein's suite is a continuous work with a "motto" phrase, but he has provided alternative versions to the three movements which make it possible to play any two or any one of them, in case a violinist cannot spare concert (and rehearsal) time for the whole work. The appeal is that of violin virtuosity, ponderous pianism and largely verbose composition in a hard-headed cosmopolitan style. The finale is a *furioso* $\frac{2}{3}$. A heavy-footed work, to my ears pretentiously rhapsodic more often than not.

Maconchy's quartet is made up of two phases, one slow and one *presto*, which recur alternately. Much play is made of a descending or ascending seventh, once the dramatic composer's inspiration, then a part of his general stock, and now an acoustical toy that any one can pick up. But the seventh remains an expressive vocal movement and to treat it as a common assonance is to violate nature. The remaining material is equally provocative, the harmonic texture is atonality at its wildest, and the rhythmic complications do not express much. The rhythmic *pizzicato* effects are more individual. This quartet is a short but exacting play on the ear. One is tempted to ask whether the composer extemporizes this kind of thing or has *thought* it all out. It appears to be abstract music in the most thorough sense, apart from its string feeling.

A. E. F. D.

* * * *

Schubert. *Fugue in E minor*, for String Orchestra. Transcribed and arranged by Alec Rowley. (Joseph Williams.) 2s. 6d.

This is, except for one or two harmonic audacities, a poor work, feeble in subject-matter—the principal subject shows a lamentable lack of character—and awkward, at times downright bad, contrapuntally. The character of the theme in a fugue does not, perhaps, so much matter, but what is important is what it generates episodically and contrapuntally. Here, when the theme is not present, the music seems only able to proceed by means of sequences. Mr. Rowley's transcription is able, but shews signs of haste. There is one bar in particular (page 6, bar 13) where the viola part, in order strictly to follow the previous sequences, should go down to B (a ninth below middle C). How Mr. Rowley has overcome the difficulty is not apparent, for an unfortunate blot occurs (the score is a photographed manuscript) at the crucial place. I give the second violin and viola parts and leave the reader to solve the problem of the missing viola note!



Another new Schubert edition is the *Arpeggione Sonata*, arranged for viola by Watson Forbes. (Joseph Williams, viola part 1s. 6d.) Mr. Forbes has done his best with a work the survival of which can be put down to musical curiosity rather than to its exhibition of sheer musical merit. The new edition can, however, be welcomed by the student of the viola for the varied material it gives for study, and by the performer as adding to a meagre literature.

William Walton. *Three Duets* for piano. (Oxford University Press.) 2s. 6d.

This is a selection, for the Oxford Home Music Series, from the composer's *Ten Duets for Children*. The title "Sonatina" might almost be given to cover the energetic, quiet and skittish moods of the three pieces. It is readily assimilable music, but although easy enough technically, requires a nimble and rhythmic sense to point fully the intentions of the composer.

Thomas Augustine Arne. *The Overture in Artaxerxes*. Edited and arranged by Guy Warrack. (Hawkes & Son.) Full score, 4s.

Jean Philippe Rameau. *Suite for String Orchestra*. Transcribed by R. Temple-Savage. (Hawkes & Son.) Full score, 6s.

Why the arrangement for strings of six popular pieces of Rameau will procure, as Mr. Temple-Savage's prefatory note suggests, a wider field of performance for the composer's lesser-known works, is a problem in logic which I do not feel fitted to solve. Suffice it to say that the reason for arrangements and transcriptions is not always so altruistic! In the present suite the arranger has gone all out for sonority. An admirable aim, but one which does much, in this case, to annul the professed adherence to the general style of the period, and one which tends to substitute fussiness for the clarity of the original texture. The thickening of texture in, for instance, the delicate "Les tendres plaintes", skilfully managed as it is, seems an unnecessary disturbance of the gravitational centre of the original. These criticisms are, however, the result of purely personal reactions, and leave unquestioned the skill and balance of the transcriptions. There are a couple of glaring misprints. First piece, bar five, third beat of second violin part should contain B not C, and third piece, third note of bar 11, first violin part, should be C \sharp not C \natural .

Mr. Warrack, in his edition of Arne's *Overture in Artaxerxes*, has done nothing to the original, except to make it accessible if the orchestral resources do not include wood-wind or violas.

J. S. Bach. *Selected Arias*. Edited by Ernest Walker and Dawson Freer. Brahms. *Selected Songs*. Edited by Albert Garcia. (Joseph Williams.) 1s. to 2s. each.

This series of selections includes ten arias from various Cantatas of Bach, and fifteen songs from Brahms' op. 32, 43, 47, and 49. The achieved aim has been to give practical performing editions, with phrasing and breathing places clearly marked. English translations of the words are provided, but while they adequately give the sense of the original, it is to be hoped that singers will not put patriotism first in this matter! There is a serious misprint at the beginning of the piano part of Bach's "Jesus, soll mein erstes Wort." The chord implied in the first three notes is B minor: whereas it should be D major.

E. R.

Book Reviews

Studies in Counterpoint. By Ernst Křenek. (New York: G. Schirmer, Inc.) (London: Chappell & Co. Ltd.) 6s. 6d.

The success of musical theory, generally speaking, has depended on how far it has been able, at any given moment, to interpret and codify the rules and procedures of actual composition. The more inductively it works, the less it attempts to establish its rules by deductive inference from a corpus of pre-assumed theoretical dogma, the better.

It will be as well, therefore, at the outset of this review, to state in Křenek's own words the limitations he has imposed upon himself in this booklet:—

This book does not pretend to sum up or codify the practice of the twelve-tone technique as it appears in the works of Schönberg, his disciples Alban Berg and Anton Webern, and several other composers. . . . The author wishes to set forth the elementary principles of the twelve-tone technique as he has applied it in a number of his own works, and in a way that has proved useful in teaching.

In short, the authority to which Křenek appeals for sanction is Křenek himself.

If this caution be kept in mind, those who wish to experiment for themselves in the use of the twelve-tone (atonal) scale for composition may well find this volume of use, for it does at any rate give them something to go on. Some of the basic rules—e.g. that no one note of the series chosen may be repeated until every other note of the series has been sounded¹—seem arbitrary and pedantic, but the general method of instruction appears to be quite sound, the examples well devised for their purpose, and the comments and criticisms thereon to rest on much the same aesthetic criteria as any competent teacher of composition would apply, *mutatis mutandis*, to the efforts of a beginner.

The most interesting feature of this method is the avoidance of anything in the nature of a *canto fermo*. The student is taught first of all to create his own outline, and clear instruction is given him as to the melodic and rhythmic ideals that should guide him in the creation of it. Not until he has achieved this satisfactorily is he permitted to add another part to it. In other words, the study of counterpoint does not begin, as is commonly assumed, with two-part writing, but with one part only. This is the method the reviewer has long advocated in the practice of strict sixteenth-century counterpoint, and the one which, in the course of a long teaching experience, he has found to give by far the most convincing results. There seems no reason to doubt that in the very different style of counterpoint under consideration here, the same basic method can be applied with equal success.

R. O. M.

Beethoven. By A. E. F. Dickinson. 256 pp. (Discussion Books: Nelson.) 2s. 6d.

If the true function of a "Discussion Book" is alternately to gratify and infuriate the thoughtful reader, then this one (apart from certain tedious aridities) is a model example.

¹ So many exceptions to this rule transpire in the course of the exposition that one can hardly help asking oneself whether it was really necessary to formulate the rule at all.

Best of all is an admirable chapter on the chamber music: here Mr. Dickinson is a sure and enlightened companion whose stimulating observations the reviewer would like to see amplified and elaborated in a special study which could hardly fail to be of absorbing interest. Stimulating too are the allusion to *Abt Vogler* (p. 166) and the following forthright statement of an inescapable fact which is only too seldom expressed (pp. 65-66):—

No observer can do justice to certain qualities in Beethoven's art if he has not reckoned with the last ten of the 30 pages of Op. 106. This fugue is in a sense one of his most intellectually conceived movements, but it is the work of one whose passion for the accurate expression of his mind was tireless to the end. You may call it ugly (to relieve your feelings, not to settle anything), but you cannot consider it a mistake.

Dealing with Op. 13, Mr. Dickinson makes the obvious point, though not as cogently as the following passage from Marion Scott's book:—

In poetic content Beethoven's *Pathétique* is tragedy as the young feel it, with the glamour, urgency, even exaltation of a *Romeo and Juliet*. And few southern love-scenes could be more softly glowing than Beethoven's slow movement with its almost unbelievable melodic loveliness and velvety tone.

Mr. Dickinson's prose is at once more forcible and less gracious.

I have to confess failure to understand why the finale of Op. 53 is "an admirable Albert Hall piece" (p. 57) unless it is that the multitudinous echoes thereof would transform Beethoven's Rondo into a jingling cacophony compared with which the banalities of Ravel's *Bolero* would seem mild in any other surroundings. Nor can I agree that in the Triple Concerto Beethoven "pottered" (p. 139), and I seem to have missed most of its "regular appearances": apart from its experimental nature which is in itself intriguing, there are some strange darker hues which were to develop spasmodically through the intervening works and reach their goal in Op. 124. Further, after reading page 144 I feel compelled to observe that the acid test of an opera is whether it "comes off" in performance. This *Fidelio* does invariably and with staggering effect: if this is accepted as fact, are its apparent shortcomings of more than academic interest?

The most shattering of all Mr. Dickinson's observations will be found at the foot of page 243:

Mozart in the main is ideal and concentrated recreation for the idle or jaded connoisseur, Beethoven for workers whom it does not hurt to think. One must not miss Mozart's flashes of intuition, but to spend most of one's musical life in discovering them is to accept a level of aural understanding which has since been superseded.

Even so, rumination on the above will be more profitable than any dwelling upon the author's political asides, most of which are, strictly speaking, irrelevant.

A very provocative volume, likely to make as many enemies as friends.

G. N. S.

The Orchestra in the XVIIIth Century. By Adam Carse. Pp. 176. (Heffer, Cambridge.) 10s. 6d.

Musicians of the XVIIIth century usually composed to order or else for a salary. When Haydn was asked why he had composed no string quintets he replied, "Because nobody has ordered any". Composers wrote for the moment and sought to make the most of their music before it became common property: there were then no copyright laws! Symphonies and concertos

were turned out by the half dozen. In fact, "many musical oysters have had to be opened in order to find one pearl", says Mr. Carse.

The term "orchestra", when used in the early days of the century, usually included vocalists as well as instrumentalists, for the orchestra was, at first, regarded merely as an adjunct to vocal or solo music. About the mid-century the overture, detached from its opera, became the model for the concert-symphony. Then the status of the orchestra began steadily to improve. New instruments were added and old ones discarded. The history of this development is carefully traced and the strength of some ninety orchestras is given in tabular form.

Mr. Carse has a most entertaining chapter on "Direction". Conducting as we now understand it was not known in the XVIIth century. Opera and symphony were usually rendered under the dual-control of a "keyboard-director" and "violinist-leader". Much stamping of feet and head-nodding was required at times to shepherd the flock round dangerous corners. Choral works performed in large buildings were controlled by a time-beater armed with a roll of paper, while the *Opéra* at Paris had a time-beater who thumped out the beat with a huge stick. "There is a story that Lulli died from the effects of a wound which he inflicted on his foot when hammering out the time in this manner." It was not an unusual occurrence for several bars to pass before the players were properly together, and Quantz recommended that "players should memorize a bar or two of the music and keep their bows close over the strings" so that they could follow the bowing of the "violinist-leader". Players were not infrequently drunken and dissolute; audiences were sometimes so noisy that the instruments could not be heard!

In a most interesting chapter on "Score and Parts", Mr. Carse discusses the evolution of the score and its development from a mere skeleton with strong bass and treble, but weak inner parts requiring the harpsichord and chordal instruments to fill up the harmony, to the days when composers learned how to use wind and strings so as to make them self-supporting. Symphonies were usually published in parts since a score was at first rarely used in performance!

Personnel of orchestras, status of players, embellishments added by the soloist of 'taste'; dynamics, the value of the dotted note, the addition and treatment of new instruments and the difficulties confronting those who attempt to revive this old music are among the topics treated in this fascinating book.

R. E. M. H.

An Anatomy of Inspiration. By Rosamond E. M. Harding. Pp. 118. (Heffer, Cambridge.) 4s. 6d.

This book forms a useful introduction to a subject so fascinating in its complexity that only the veriest tyro could anticipate a comprehensive treatment in the space of 118 pages. The serious and eminently sensible nature of Dr. Harding's approach is foretold in the following passage (pp. 2-3):—

Originality depends on new and striking combinations of ideas. It is obvious, therefore, that the more a man knows the greater scope he has for arriving at striking combinations. And not only the more he knows about his own subject, but *the more he knows beyond it of other subjects*. It is a fact that has not yet been sufficiently stressed that those persons who have risen to eminence in arts, letters or sciences have frequently possessed considerable knowledge of subjects outside their own sphere of activity.

Thus simply to record an axiomatic truth, so that it hits the least perceptive reader in the eye and makes him wonder why he had not formulated it for himself (or at least read it somewhere before), is a stimulating quality to find in a philosophical writer.

In the short space of a review one cannot quote as freely as this thought-provoking essay demands, but the passage (beginning on page 27) dealing with the creative artist's power actually to visualize the product of his imaginings is one that must on no account be skipped.

Chapter five, dealing specifically with music and musicians, does not quite fulfil the promise of the author's definition of the art (p. 69). Her illustrations stop short at Tchaikovsky and Debussy, although there must be plenty of material to be derived from the "procedures" of Bartók, Bloch, Moeran, Rubbra, Sibelius, Vaughan Williams and Walton. Even so the book crams a great deal of information into a confined space and is open to only one serious criticism—that it contains far too many mis-prints.

G. N. S.

A Musician Talks. Vol. I. *The Integrity of Music.* 7s. 6d. Vol. II. *Musical Textures.* 6s. By Donald Francis Tovey. (Oxford University Press.)

The *fons et origo* of the two courses of lectures that are now given to the general reading public in these volumes is the lecture entitled "Poetry for Poetry's Sake" which was delivered in 1901, by A. C. Bradley on the occasion of his inauguration to the Chair of Poetry in the University of Oxford and, before entering upon a study of the principles enunciated by Professor Tovey—for the above works are not of the type that "he who runs may read"—it were well for the student to digest Dr. Bradley's lecture which he may find printed, with notes, in the latter's *Oxford Lectures on Poetry*, published by Macmillan in 1909. As a generic title to the volumes *A Musician Talks* was not well chosen. It gives the impression of mere loose discursiveness, and Tovey, probably the greatest talker on music that ever lived, was never once known to "talk at large" thereon, as the saying goes. The only appropriate title to cover both books was the one he chose himself for the first, *The Integrity of Music*. That indeed was the ruling passion of Tovey's life, and the reason why he never re-wrote a programme note, or revised a *dictum* that he had once definitely expressed. He might, and did, amplify many such, but he never modified or altered except on the few rare occasions when new facts had come to light absolutely necessitating such a departure from his original opinion. Talk as he might on music, he did so only in connexion with what he had previously carefully studied and thought out.

These two courses of lectures, therefore, although separately prepared and delivered—the first being the University of Glasgow Cramb Lectures for 1936, and the second the University of Liverpool Alsop Course for 1938—are in effect and reality only one, which deals with *The Integrity of Music*; the second subject, *Musical Textures*, being merely a subsidiary aspect of the former. It is a pity that a division had to be made and a tragedy that so long a period elapsed between the deliveries of the two courses, as this necessitated the professor's having to cover a considerable part of the same ground twice in almost the same words. This, although in the very nature of the case obviously necessary at the time of the delivery of the Liverpool course, has already been widely advertised as a defect, and one is a little surprised at

the lack of foresight on the part of the publishers in issuing the two volumes simultaneously, for that gratuitously offers the very opening for an easy "write-up" to those critics over whose heads the lectures are written.

Professor Tovey invariably lectured over the heads of his audiences, not deliberately, but from pure inability to realize that what came so easily to his own understanding could ever appear difficult or abstruse to anyone else. But he always had a keen scent for charlatany and pretence, and, although he was always too much of a gentleman to say so, he had the profoundest contempt for the type of musician and critic whose expressed likings and opinions were dominated by fashion or the *clichés*, jargon and fantasies of so-called "Schools" whose chief basis of criticism nowadays is that of the general condemnation of a work on one, or both, of two grounds, *viz.*: (1) not because of what it is, but for what it is not; and (2) because it does not happen to be the product of someone belonging to their own said "School". To concentrate upon form rather than content, for instance, while the consequent increase of dramatic intensity may be unquestionable, could only have one inevitable result, the creation and expression of superficialities and trivialities. It is the consideration and examination of this idea that constitutes the general purpose of the second course.

Musical criticism has not accomplished its task until it has determined how far the form of music is inherent in the matter. Nothing is easier than to classify musical art-forms and set up their criteria as if they were ideals that existed before the music was made for them.

There is no actual harm in doing this if the critic gets so far beyond them as to deal with the music itself, but how few there are who ever actually do so. As much in music as in literature and the drama, "the play's the thing", and its integrity stands intact or otherwise whatever shape its form may take, and in spite of fad or fashion.

It cannot be too forcibly demonstrated that these are works of serious import and by no means adapted for the mere passing of an idle hour. Being so it is much to be regretted that it was resolved to omit the music examples. No one who has ever heard Tovey's own inspiring employment of these in the course of his lectures could ever imagine that their inclusion in cold score would compensate for the performance of them with the occasional Pachmannesque ejaculations that were thrown across the pianoforte as some idea or other occurred to him, but their incorporation, either in full, or the first few bars of each only, with an indication of the number of additional bars that were necessary to drive home the lecturer's respective points, would have enhanced the value of the volumes a hundredfold. Omissions that are even more to be regretted are those of indices. I suggest that these volumes are essentially suitable textbooks for the advanced student in Music and Criticism (if Criticism is still a subject of university instruction as it was in my student days in Edinburgh under George Saintsbury) and that, should further editions ever become necessary, the making good of the omissions to which I have referred be the first aspects to be considered in any revision that it may be thought advisable to make.

W. S.

A Musical Postbag. By Eric Blom. Pp. 307. (Dent & Sons, Ltd.) 12s. 6d.

These essays have been reprinted from *The Birmingham Post*, some six dozen from a collection of over four hundred—a representative selection, no

doubt, and one that has made the reviewer very critical of those daily newspapers which do not now, or, worse still, never have specialized in informed musical comment. Now that ranting statesmen are two a penny and their nebulous effusions thrill less and less a public grown tired of rhetorical charlatany, music perhaps may yet again have its press boom as a subject of international importance. In the meantime, Mr. Blom has provided a stop-gap more satisfying than such things usually are. It is difficult to open the book without being amused, entertained or instructed both by those essays with which one agrees (*e.g.* those on Haydn and Bloch) and those which seem more suspect (Liszt and the English Classic): but the author himself has indicated the only serious shortcoming of the volume in his preface—that any collection of newspaper cuttings is bound to convey an impression of scrappiness, not that this matters if one is to use it as a bedside book, for which it is an admirable companion. A detailed index would probably be thought a mere luxurious accessory to a miscellany of this kind; it would enhance its value considerably none the less.

G. N. S.

Music and Bibliographical Practice.

Day and Murrie's excellent Bibliography *English Song-Books, 1651-1702*, has already been reviewed in these pages. These few additional remarks are not intended to suggest negligence by the industrious and experienced compilers of the bibliography, but rather to illustrate the special difficulties with which any bibliographer of music must contend.

Notwithstanding generally accepted bibliographical practice and the advantages of employing it wherever possible, it appears to me a sheer impossibility to describe successfully engraved (or lithographed) musical title-pages by the orthodox method used by these bibliographers. The only possibility of faithful representation of such titles is by means of facsimiles. The individualities of an engraver, not merely in ornamentation, but also in wording and punctuation, do not permit of exact reproduction by typographical methods, *i.e.* by quasi-facsimile transcription.

Some of the difficulties presented by such titles are (1) the apparently irresponsible interchanges of large and small letters at the beginning of words, especially difficult to distinguish in the letters A, F and S with any degree of certainty; (2) the addition, out of alignment, of letters which have been omitted either from oversight or from lack of space; (3) erasures and corrections in later editions, also the addition of publication numbers; (4) wear or damage of plates by reason of use; (5) calligraphic flourishes; (6) variations in either the strength of the script or the depth of ink taken up by the plate; (7) the use of a second, and smaller, plate for the name of the work within a *passe-partout* title, or the insertion of this name in manuscript, sometimes with especial mention of the price; (8) the stopping-out of some part or other of the title-plate by the interposition of a strip of paper; (9) the fact that the lines and words are not invariably separated horizontally; (10) that the presence of a border or frame does not preclude this occasionally being overrun by the wording; (11) obscure punctuation and brackets, etc.

Undue prominence has been given to the differentiation between Roman and Italic lettering and to denoting where each line ends; whereas greater service would have been rendered by the introduction of a new sign to distinguish an intentional from an accidental hyphen; thereby denoting

whether the division of composite words was intended by the engraver or forced on the compositor by the length of the lines on the pages of the bibliography. I would like to suggest that the hyphen be placed at the beginning of the new line if it was the engraver's intention, but at the end of the line if it was added by the compositor. *E.g.* No. 159; it is not clear from the position of the hyphen in the word *Ho-boy* whether it appears in the original engraving (as it really was) or whether it was only forced on the compositor.

An example of another difficulty is No. 155 in the aforesaid Bibliography, *Morgan's Collection of New Songs*, 1697, published by Walsh and Hare. The engraved price is given as " $\frac{1}{1}6$ ". In the typographical reproduction this appears as " $j\frac{1}{6}$ ". Note that the shilling-sign has disappeared, and the engraver's individual delineation of the figure "1" has become the letter "j". It is unlikely that the bibliographers failed to recognize the figure, as the 1 in the date which appears next to the price is similarly engraved and is correctly reproduced by them as I. It must be supposed that they have tried to imitate the appearance of the price and to give a typographical picture of it. The result, however, is bewilderment, which is increased by the omission of the shilling-sign and by the use of a different type for the same figure in the date. That this is no accident is evident from No. 176, *Leveridge's Second Book of Songs*, 1699, published by the same firm. The price, which is to be found on only one of the two issues, appears in the reproduction: " $j\frac{1}{6}d$ ". Apparently the intention is the same, but in the bibliography the "j" lacks a point above it, and both figures are given in larger type than in No. 155. It is also possible that the position of the shilling and the pence signs is the same. Unfortunately a comparison with the original is not possible as this unique title-page is not numbered among the illustrations. In a third case, No. 190 (a Song Collection by David Purcell), a price similar to that of No. 155 is transcribed as $\frac{1}{1}6$ d. the figure I here well reproduced, but the penny sign unfortunately has changed places with the 6.

Generally speaking, experience of the individual peculiarities in engraved titles is the only guide to their interpretation and it is hopeless to attempt to reproduce them faithfully in typographical form. Indeed, the employment of modern bibliographical methods will inevitably result in bewilderment rather than illumination. A glaring case of this appears, for example, where words engraved entirely in capitals, though small and thin in the original, acquire an unwanted importance when typographically reproduced. The signs marking the lineal divisions do whatever else is needed to distort the script picture. If in such instances the general bibliographical system fails, it is thereby proved to be unsuited in connexion with the title-pages of music.

Another objection concerns the traps laid for the present bibliographers (who have apparently been hitherto engaged principally with the seventeenth century) by the eighteenth century successors to the Playfords, John Walsh and his son of the same name. The firm of Walsh, the first to abandon the good custom of dating musical publications, is also distinguished for other quite curious reprehensible practices. The rehashing of separate text-plates, especially of arias, in different collections, and as separate printings produces in some pages double, triple and even quadruple pagination, which, in turn,

adds to the number of distinguishable issues of the original editions. The habit of printing not only single-sheet songs, but also double-sided music on single sheets, and of sewing these together with string, borders on eccentricity, unless, may be, it was dictated by the possession of a large supply of cut sheets of paper.

Especially peculiar is Walsh's common use of *passe-partout* titles, that is script- or pictorial-titles used as a generic plate to be completed by the addition of a smaller supplementary plate bearing the name of the work. In the period between 1697 and 1714 I have identified no less than sixteen such *passe-partouts*—ten plain and six ornamental.

The same *passe-partout* title in engraved script consisting of two plates was used for numbers 184 and 190, two Song Collections by Daniel Purcell of 1700 and 1701, and for No. 195, a Song Collection by John Weldon of 1702. This fact would not have been discernible from the present Bibliography, but that all three titles happen to be given in facsimile as unique (albeit in varying degrees of reduction from the originals). The visible plate-margin of the supplementary plate, however, is sufficient indication that the generic title was not used for the first time for No. 184. Happily the illustration of that unfortunate number 155, with its price j.6d attests the first use of this generic title for 1697, although the compilers have not remarked the connexion. If they had noticed this, it is unlikely that they would have devoted four of only fifteen half-tone plates to title-pages, the imprints of which they have identically transcribed, with the exception of only one full-stop.

The alteration in this *passe-partout* in 1702 of the publisher's style as "in ordinary to her Majesty", instead of, as formerly, to "his", is clarified by the change in the royal successions. Such details are frequently important for the undated Walsh publications, and bibliographers must be especially grateful to good Queen Anne for the nice sense of timing by which she so opportunely interrupted the monotonous file of English kings.

Border-titles with ornamentation of figures are denoted in the Bibliography only as an "engraving", a "border", or an "engraved design", and without mention even of the signed names of the engravers. Such border-titles are the subject of two Walsh titles included in the 15 illustrations. In the *passe-partout* of No. 171, *Nicola Mattei's Collection of New Songs*, 1699, published by Walsh senior, the Handel-collector will recognize the engraved border by J. Collins which Walsh junior continued to use after 1740. This frame was used in five different imprints which can be chronologically differentiated. Unfortunately its earliest use is not determinable, but it must have been prior to 1699 and, as is clearly to be seen from the illustration, must have borne originally also the name of J. Hare, sen. It is, however, possible that the plate was not used in this first state with Hare's name. The second form of its impression ends with the last word of Walsh's address: "strand". The third, not later than 1705, has "her" instead of "his" Majesty; the fourth, about 1720, "His Majesty" and J. Hare's address, the "J.", however, now refers to Joseph, not to John who was his father; finally, the fifth, used from about 1727 until about 1743, ends once more with "strand", like the example of 1699, but on an already considerably worn plate, in whose oval centre the titles of very different works had been displaced in the meantime.

To understand fully the first alteration in the imprint of this Collins border it must be appreciated that in about 1700 Walsh, sen., was estranged from

John Hare for a time. This also accounts for a peculiarity in No. 197, where a pictorial border is found together with a script-title, the one giving Walsh alone, the other Walsh and Hare as publishers. This is the lovely pictorial border by Michael van der Gucht, used in 1702 for two of the prize-operas "The Judgment of Paris", the one by I. Eccles and the other by D. Purcell (No. 198); also used, incidentally, in 1706 for a work that falls beyond the scope of this Bibliography: G. F. Saggione's "The Temple of Love". But again the script-border, which here follows the pictorial-border, is first to be found in the Bibliography as No. 159, J. Clark and D. Purcell's "World in the Moon", except that the wording of the script-border was altered at the latest in 1705. It was, furthermore, changed once more in 1709 by the addition of the name of P. Randall to those of Walsh and Hare.

Although I am grateful for all I have learned from Day and Murrie's book, I am convinced that the use of the conventional methods of title-transcription in music bibliography will not do. In matters unessential it says too much, while of the essentials it says too little. O. E. D.

Gramophone Records

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Bartók : Quartet No. 2 in A minor. Op. 17.

The Budapest Quartet.

His Master's Voice DB 2842-45. 24s.

Beethoven : Quartet in G major. Op. 18, No. 2.

The Budapest Quartet.

His Master's Voice DB 3631-33. 18s.

Sonata in G major. Op. 30, No. 3.

Ida Haendel and Noel Mewton-Wood.

Decca K 959-60. 8s.

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Casals and Horszowski.

His Master's Voice DB 3914-16. 18s.

Brahms : *Sonata in F major*. Op. 99.

Casals and Horszowski.

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Kentner, Kell and Pini.

Columbia DX 1007-09. 12s.

Mozart : *Trio in E flat* (K.498).

Kentner, Kell and Riddle.

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Hephzibah and Yehudi Menuhin.

His Master's Voice DB 3583-84. 12s.

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Grieg : *Efteraarsstormen* (Op. 18, No. 4) and *En Svane* (Op. 25, No. 2).

Decca M 491. 3s.

Tak for dit Raad (Op. 21, No. 4), *Med en Primula Veris* (Op. 26, No. 4) and *Foraarsregn* (Op. 49, No. 6).

Decca M 492. 3s.

Stambogsrím (Op. 25, No. 3), *Med en Vandlilje* (Op. 25, No. 4) and *Vug O Vove* (Op. 49, No. 2).

Decca K 961. 4s.

Jeg Elsker Dig (Op. 5, No. 3), *Kjaerlighed* (Op. 15, No. 2), *Det Forste Mode* (Op. 21, No. 1) and *Der Skreg en Fugl* (Op. 60, No. 4).

Decca K 962. 4s.

All the above by Astra Desmond with Gerald Moore.

Schubert : *Ständchen* and *Der Doppelgänger*.

Janssen and Moore.

His Master's Voice DB 5797. 6s.

ORCHESTRAL.

Mozart : Symphony No. 34 in C major (K.338).

The London Philharmonic Orchestra conducted by Sir Thomas Beecham.
Columbia LX 920-22. 18s.

Sibelius : Rakastava, Op. 14 and Elegie (from second *King Christian Suite*),
Op. 27.

The Leslie Heward String Orchestra.
Columbia DX 1004-05. 8s.

Svendsen : Romance, Op. 26. (Violin and Orchestra).

Carlo Andersen and the Copenhagen Philharmonic Orchestra, conducted
by Jensen.

His Master's Voice DB 5232. 6s.

Vaughan Williams : Fantasia on a theme of Tallis.

The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult.
His Master's Voice DB 3958-59. 12s.

A series of interesting new releases has been accumulating for some months past, so that it now seems best to list the finest of them (above) and then give as concisely as possible some idea of their strong points.

Readers who are familiar with this Bartók Quartet will only have to be assured of the sterling quality of the recording to realize that its acquisition is one of the finest ways of investing thirty shillings. To class it with Beethoven's greatest is not a reckless extravagance, as anyone who can appreciate the C sharp minor will soon realize for himself. The tyro who is anxious to "appreciate" chamber music will be wiser to begin with the Beethoven G major (Op. 18, No. 2), the Mozart Trio or the Schubert Rondo—all well played and recorded, the first two being outstanding. The two Cello Sonatas, both fine works in a rather academic vein, afford eminently suitable media for the superb artistry of Casals, and at the same time the recordings preserve a generally satisfactory balance between the instruments. The Brahms Clarinet Trio and the Beethoven Violin Sonata (Op. 30, No. 3) are less interesting musically, though the former sets a new high standard in chamber recording technique and the Beethoven is given a really remarkable performance in which Noel Mewton-Wood more than bears out the promise of some of his concert performances last year. We hope the Decca Company will soon give him an opportunity of recording weightier stuff: if at the same time they can get a cleaner and purer tone on to their discs, the result will be a first-class treasure for gramophone connoisseurs.

To release these Grieg songs shows great enterprise which we hope will meet with public support, though the recording is not always as good as it should be, and Gerald Moore's artistry is too often hidden through faulty balance between voice and piano. A leaflet of English translations is apparently supplied with these records, but has not reached us for review. Of each of these Schubert songs Janssen's version is definitive.

Finally, all the orchestral discs are absolutely first-class examples of their various types. The record of the *Tallis Fantasia* is among the finest ever made, and in the Svendsen the playing of soloist and orchestra encourage high hopes for their future issues: may there be many. G. N. S.

The Musicians' Gallery

CURRENT MUSICAL NEWS AND COMMENT

The Chicago Festival

To celebrate the fiftieth anniversary of the Chicago Symphony Orchestra, Dr. Frederick Stock, its veteran conductor who has been in control unceasingly for thirty-six years, decided that the most suitable method of commemorating the jubilee would be to commission new works from various prominent composers, and to give the first performances in the course of the jubilee season. Now, asking composers of established reputation to write to order is always a difficult business: the promise is often more easily forthcoming than the manuscript. That Dr. Stock must be a man of unusual persuasive powers is apparent from the fact that he finally succeeded in obtaining among other works the following new scores, all of them written for, and first played by the Chicago Symphony Orchestra; symphonies by Stravinsky, Casella, Milhaud and Carpenter; overtures by Walton and Glière; a Concerto for orchestra by Kodály; a *Symphonie-Fantaisie* by Miaskovsky; and an *American Creed* by Roy Harris.

I have before me the programmes of the concerts at which these works were performed. From them I gather that Stravinsky's Symphony in C is in the same style as his recent *Jeux de Cartes* and *Dumbarton Oaks Concerto*. The third, penultimate movement consists of a minuet, passepied and fugue; it is preceded by a first movement in sonata form and a second described as an "aria," and is followed by a finale in which a middle *allegro* section (with a "sporting energetic theme") is flanked by opening and concluding *adagios*. This symphony, like Stravinsky's *Symphony of Psalms* is "composed to the glory of God" as well as dedicated to a famous orchestra. Milhaud's Symphony, also in four movements, is said to be of a pastoral character "with great feeling for nature". Casella's is a large, heavily scored work, into which, the composer asserts, has gone "a spiritual, technical and cultural preparation of more than thirty years standing". Miaskovsky's one-movement work appears to be an excuse for not writing a twenty-second symphony. Walton's Overture, which has been one of the biggest successes of the season and has already been repeated five times in Chicago, is entitled *Scapino, A Comedy Overture for Full Orchestra, after an Etching from Jacques Callot's "Balli Sfessania", 1622*. The *Balli Sfessania* etchings are concerned with characters in the *Commedia dell'arte*, the particular one from which Walton has derived his idea portraying a hardly serious duel between Scapino and Zerbino.

The Chicago Symphony Orchestra is the third oldest orchestra in America. It gives over one hundred concerts each winter season, provides pensions for its members and has its own concert hall in the heart of the city.

Arnold Schönberg

A friend of mine has received an interesting letter from Arnold Schönberg. Together with his wife and children (the last of whom, a son, was born only a

few weeks ago) he is living in Los Angeles, and spends much of his time teaching composition at the University of California. Now approaching his sixty-seventh birthday, he has written comparatively little since he arrived in America in 1933. New original works include the Suite for string orchestra (1934); String Quartet No. 4 (1936); Violin Concerto (1936); and *Kol Nidre* for speaker, chorus and small orchestra (1938). The first Chamber Symphony, Op. 9, has been re-scored for full orchestra (1935) and the second Chamber Symphony, commenced in 1910 but left unfinished, has now been completed (1940). A book on composition, with many examples from the classical masters, will probably be finished this year. Of several arrangements of classical works the most interesting is perhaps an orchestral arrangement of Brahms' G minor Piano Quartet, Op. 25. Asked to give his reasons for this transcription, Schönberg replied: "First, I like it; secondly, it is seldom played; thirdly, it is always played badly because the better the pianist the louder he plays, and you hear nothing from the strings. I wanted to hear everything, and this I achieved". This typical bluntness of statement is as important an element in Schönberg's make-up as is his particular brand of bitingly sarcastic humour. Naturally, neither trait has helped very much towards winning new adherents to the twelve-tone theories; but then diplomacy was never a subject to interest this fearless character. In the letter to my friend, Schönberg mentioned that he had been invited to give a lecture to an important institution. "I was told this was a great honour", he wrote, "but you know what I think about honours; it is an honour only if you do not deserve it. Otherwise, it is an obligation".

Music in the Army

After nearly two years of war, spurred on perhaps by considerable agitation in the daily press, the War Office has arranged for military bands to march through the streets of London. They are a welcome tonic, as is obvious from the little knots of smiling people who line the streets of the West-end when one or another of the Guards' bands swings through every few days. They are also a reminder that music is by no means unimportant even in the up-to-date Army of to-day. I have never yet met a soldier who preferred to march without a band, even though it consist only of drums and fifes, for a parade with music always seems to pass more quickly than it would otherwise, and with less fatigue.

Several recent events have shown that some Army authorities are also ready to provide opportunities for the troops to hear good music. The formation earlier this year of the Southern Command Symphony Orchestra, and the several introductory concerts it gave under well-known conductors evoked wide interest. More recently, Mr. (now Captain) Graham Carritt was invited to fill the newly created post of Director of Music in the Eastern Command and London District Welfare Organization. As a result of his efforts musicians of national repute have given a number of instrumental, vocal and chamber concerts to audiences of from 200 to 500 soldiers. It should not be thought that such activities are part of a systematic plan to introduce musical appreciation to the troops. So far as I am aware there is no such scheme, and even if there were I doubt whether it would work in wartime. These and numerous similar activities are usually the result of individual enthusiasms and the ability to persuade the Commanding Officer to

grant the requisite facilities. The important thing is that, contrary to what many people think, the local authorities are very frequently sympathetic to such schemes, and music-lovers in the Army who would otherwise have no opportunity of hearing good music are thus enabled in some degree to satisfy their artistic appetites.

The standard of taste among the troops reflects fairly accurately that of the working-class civilian population. There is little demand for music of a really serious nature, while chamber and "modern" music are both particularly liable to induce a mood of bitter exasperation. On the other hand jazz is detested by quite a large proportion of the men—not necessarily just those who happen to be interested in serious music. The kind of music which has a very wide appeal falls between the foregoing types, and covers the most hackneyed lighter classics—*Poet and Peasant Overture*, *Hungarian Rhapsody No. 2*, the *Barcarolle* from *Tales of Hoffmann*, etc.; more recent composers of the Coates-Ketelby variety; and operettas by such writers as Lehar, Romberg and Coward. The most universally popular type of music in the Army, that which is unfailingly successful at troop concerts, can be described only vaguely as "old time song": *Daisy Bell*; *Lily of Laguna*; *After the Ball*; *Nellie Dean*; *Down at the old Bull and Bush*;—these are the things which the huge majority of the men prefer above anything else.

Zoltán Kodály

I have reports of two new orchestral works by Kodály. The first is a large-scale set of variations on a Hungarian folk song entitled *Fölszállott a páva* (*The Peacock has flown*), composed as a tribute to the Concertgebouw Orchestra on the attainment of its jubilee, and first given under Mengelberg in Amsterdam on 23rd November, 1939. I was fortunate enough to hear the performance by wireless, and, although the reception was imperfect, it was sufficient to convince me that this was one of Kodály's finest achievements. A notice from the Hague correspondent of *The Times*, published a few days later, was also very favourable. The theme, equally simple in contour and rhythm, is followed by sixteen cleverly contrasted variations embracing a wide emotional range. The work does not, perhaps, mark any new advance in Kodály's art, although it has all those indigenous qualities which have won for him a high international reputation. The orchestration, in particular, seemed very individual, and on more than one occasion the sheer beauty of sound and colour was such that it was a little difficult to keep the critical faculties focused on other important elements. The second new composition is the aforementioned Concerto for orchestra, written for the fiftieth anniversary of the Chicago Symphony Orchestra and first performed under Frederick Stock on 6th February, 1941. Designed to exhibit the characteristics of the various instrumental groups and the abilities of the performers, the work is said to be of a vivacious and exhilarating nature.

Two English Institutions

Sir Henry Wood's Promenade Concerts have lost little by their translation to the Royal Albert Hall, and if the audiences which attended during the first week are maintained (some 4,000 were present on the opening night, 12th July) the season should prove a complete success. It is true that the

acoustic problems of the hall have not been completely solved, but the erection of screens behind the orchestra and the suspension of a huge cloth (resembling some monstrous bat) from the cupola have helped considerably to mitigate the notorious echo. The Albert Hall is cooler than Queen's was and there is more floor space for those who would not enjoy themselves half so much were they to sit down. I failed, however, to perceive any aesthetic significance in four white fluted pillars, decked with artificial roses, which have been placed between the orchestra and the screens: they add nothing to an interior already remarkable for its ugliness.

It was announced on 19th July that by the unanimous decision of its members, the Performing Rights Society had been made a permanent institution. It had hitherto been necessary every five (later seven) years for a formal motion to be carried, affirming that "the company be continued". Founded in 1914, the P.R.S. has proved a model institution of its kind, efficient in its organization, impartial in its judgments. It compares favourably with any similar society abroad, and is distinctly superior to A.S.C.A.P., its counterpart in America, where the situation concerning performing rights becomes daily more complex and unfavourable. [See Dorothy Lawton's article on *The I.S.C.M. Festival* in this number. (Ed.)]

Shorter Notes

Dr. Heinrich Simon, grandson of the founder, and one-time editor of the *Frankfurter Zeitung*, died in Washington on 7th May. A man of wide culture and warm enthusiasms, he was deeply interested in musical matters and was the friend and advocate of Delius and Ernest Bloch. Compelled by the Nazis to leave Germany in 1934, he subsequently paid several visits to London where he had numerous friends, and was for a considerable time in charge of the affairs of the Palestine orchestra. . . . A new opera by Albert Coates, *Gainsborough's Duchess*, was produced at Los Angeles in April; the composer was in charge. . . . John Ireland has recently completed a set of three elaborate piano pieces entitled *Sarnia*—the Roman name for the Channel Islands. . . . Kirsten Flagstad, the Norwegian operatic soprano, left New York by air on 19th April to visit her husband in German-occupied Oslo; she plans to return to America in the autumn. . . . Stravinsky has written a tango for violin and piano. Under the title of *Balustrade*, his Violin Concerto was recently produced as an abstract ballet by the Original Ballet Russe in New York. . . . The Disney-Stokowski film *Fantasia*, described in the February issue of this magazine, has now arrived in England and is on exhibition at the New Gallery Cinema.

RESONATOR.

London Concert

On 22nd June the Cambridge Theatre staged a concert by the London Symphony Orchestra under the direction of Albert Heinig, one of the very few that have proved worthy of notice since Sir Thomas Beecham left us for Australia and America just over a year ago. The programme was well chosen—Overture, *Idomeneo*: Brandenburg Concerto No. 4: Wolf's *Italian Serenade* (Reger version): Beethoven C minor piano Concerto and the *Haffner* Symphony—the audience meagre. The principal soloists were George Stratton in the Bach and Louis Kentner in the Beethoven.

In these days, when the standard of orchestral playing in this country is on a consistent decline, it is a very great pleasure to be able to commend the L.S.O. strings for their flexibility and responsiveness to Mr. Heinig, who knows what he wants from the orchestra and how to get it; in addition, the wood-wind playing was precise, though not always perfect dynamically, and one was left with a feeling—now as refreshing as it is rare—that music-making is so important that it must be done superlatively well or not at all.

If Mr. Heinig can summon at will the intensity and fire of these performances of the *Idomeneo* overture and the first and last movements of the *Haffner*, the devilment of this Hugo Wolf and the precision of this Brandenburg finale, then it is high time that he had the recognition which is his due and the concert engagements to go with it.

G. N. S.

Correspondence

20, KINGLY STREET,
LONDON, W.1.
25th June, 1941.

The Editor, THE MUSIC REVIEW.

DR. SONDHEIMER'S ANSWER TO A CRITIC

SIR.—In my article "On Performing Beethoven's Third and Fifth Symphonies" I had thought myself associated with the strong rhythmic sense of that time. When examining the great rhythmic outline, which has to be realized by the progression of tempo, I decided that neither ought the first movement of the "Eroica" to be hampered by a uniform tempo nor the first movement of the fifth symphony by arbitrary tempo-variations. Notwithstanding this, in the *Monthly Musical Record*, May, 1941, my conclusions are labelled as "a doctrine of latitude, applicable no doubt to all Beethoven's orchestral works". Perhaps it would be malicious fully to enjoy my critic's rage over the first sentence of my article, who, feeling himself compelled to fight like a copy of the late Don Quixote in the shade of the celebrated Toscanini, chooses to display his so-called "urbanity, good sense and scholarship", but as "we need not bother very much" about his honest urbanity, we will keep to his good sense and scholarship only. Concerning the latter, "it will not be denied by any intelligent musician" that our critic is a learned man, versed as well in Beethoven as in the yet somewhat obscure history of the pre-classical symphony. He has even found out a schoolmaster in Halle, Türk by name, who, in his *Klavierschule*, 1789, is doomed to assist the critic's magnificent assertion "that keeping strict time was considered to be rather an achievement calling for admiration". Unfortunately, this Türk speaks merely about the exact working together of both

hands in a tempo rubato, just as the critic's quotations from a Mozart letter apply to the same thing. Even when Mozart, in a previous part of the same letter, not quoted by the critic, denounces the little Stein girl's piano-playing for its slackening of tempo, or the so often misused Quantz is once again summoned to protest against the corruption of the new times (but in doing so still reveals that "every day" such queer things happen as free handling of tempo), or the critic himself comments on the Mannheim orchestra, that finest assembly of artists ever heard of, that they were being jerked by Cannabich to maintain strict time only, has the critic thereby proved anything against my argument or, instead of it, merely testified that he is in the yet restrained state of a pupil, who has always been advised by his piano-teachers to keep strict time? Our critic, like many others, obviously mixes up exact rhythm, visible in every single bar (strict time), and handling of tempo, resulting in a clear outline of all rhythmical values combined in a movement. Is it not for this reason that "it does not seem to occur to him", that one may dispose of the progression of tempo without "disintegrating the work and exasperating the listener"? See, for example, the beginning of Beethoven's sonata in C major, op. 2, No. 3! The whole lot of pitiable pedants will play through it equalizing the tempo instead of differentiating the first twelve bars from the following figuration.

Nevertheless, our critic emphatically proclaims "Beethoven did not want the tempo to change", except when he indicated it. On the contrary, Schindler tells us something very different. He relates: "All the pieces, which I have heard Beethoven himself play, were with few exceptions given without any constraint as to the rate of the time. He adopted a tempo-rubato in the proper sense of the term according as subject and situation might demand it. . . . Those abrupt changes of tempo, which the composer frequently admitted. . . ." In spite of this, of all those modifications of tempo described by Schindler (in particular, for example, in the sonata in G major, op. 14, No. 2) not a single one is indicated in print. In Beethoven's early piano sonatas, instead of their being "strewn with minor modifications of tempo", a few "ritard." or "valent." only are to be found; and in his symphonies our critic had to go so far as the eighth to discover the first "ritard.". Meanwhile, one of the most striking changes of tempo occurs in the opening strokes of the fifth symphony, when Fate knocks at the door (an example forestalled by Mr. Platt's letter in the last issue of *THE MUSIC REVIEW*), but since in the exposition the unisono motif is secluded by from its surroundings, I have yet to reveal its rhythmic significance when it becomes involved in the general pace of the movement at the end of the development section. Beethoven himself makes our point too when answering Schindler, 1823, that "at the former more poetic age such explanations would have been superfluous".

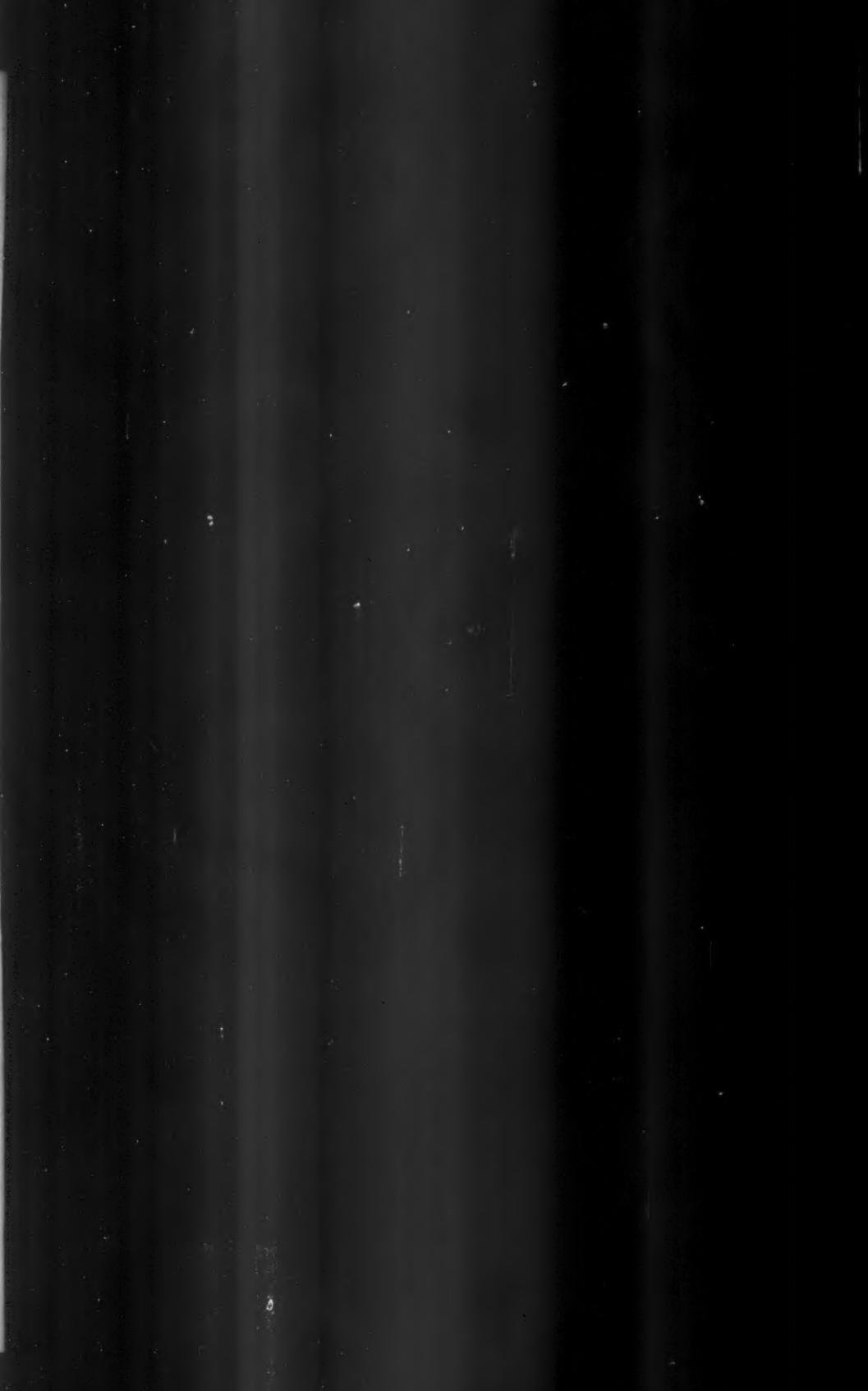
As for a learned man of good sense considerations and conclusions of other people often happen to stray too far away from his own conceptions, an instance in plain black and white has also to be provided to moderate the critic's jeering at "the exact meaning of the curious word *modulatively*". In the score of *Fidelio* at the head of the duet of the grave-diggers, Beethoven has written: "This number must be played very softly from start to finish; the *sf* and *forti* must not be made to stand out too much". Thereafter, the reader, surely, will be apt to appreciate the critic's sarcastic comment "it might be argued that if Schubert wrote forte he meant forte, whatever the effect may appear, to be on the tender poetry of the work".

Yours faithfully,

ROBERT SONDEIMER.

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